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Ontario Department
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youth and
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music and singing games

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CHAPTER I

MUSIC ON THE PLAYGROUND

Music has universal appeal and has always been one of the principal forms of recreation. Here is an activity that appeals to all ages of both sexes at the same time. Aside from its other values, which will be outlined later, the busy playground leader cannot afford to overlook the outlet for childish exuberance offered through music—especially singing.

Still many avoid music! Why?

The principal reason given is fear—fear of lack of sufficient knowledge or skill. Everyone is exposed to music almost every hour of the day and night. At home we listen to radio, recordings and tv; at school, music accompanies many classes and play periods; at church we sing the hymns and listen to the organ and choir. We eat, work, play, worship and even sleep to music. Consider what our lives would be if all music suddenly ceased to exist! And yet we stand aloof—convinced that music is only for the professional or highly skilled person.

Do we shun baseball because we could never match the game we see on television? Hardly! We play baseball for fun—complicated as it is to learn. During the fun we learn more and in learning more increase the fun.

Somewhere along the line we held a bat in our hands for the first time and probably struck out. the first ball that was thrown or batted to us may have dropped out of our hands or was missed completely. But we tried again until we realized the exhilaration of the first "safe hit" or "fly ball". Why? For our own satisfaction? Yes, but more for the good of the team.

"Team spirit" is the very essence of fun and sociability. Through singing and making music together children learn the easy give-and-take that is the basis of good manners and a full social life.

What other values has music to the leader and to those he leads?

Here are a few:

- brings everyone into the activity
- "lets off steam" in an organized way
- teaches cooperation to the egoist and self-assurance to the timid
- gives satisfaction to the beginner as well as to the experienced
- bolsters the spirit or quiets the nerves
- develops mental and physical alertness
- awakens an interest in the sounds around us
- provides a means of self-expression
- stirs the finest emotions in life
- arouses curiosity about folk-lore and traditions
- uncovers hidden talents
- is fun to sing, to play, to listen to.

How then do we introduce music—with all its values—on the playground? Just sing the FIRST song with the group. Group singing is by far the easiest introduction because everyone has his own instrument, the voice, on which he has practised since he was a few months old. If you feel that you "miss the ball" or even "strike out" let someone else "come to bat". The children will ignore any shortcomings and rally to the cause with plenty of interesting and easy songs. Let them teach. They will love it! You may learn a few tricks too. But make your first songs short, easy and well-known.

Later on, when you get to the point where you plan a program, plan it in terms of different KINDS of songs, not just different songs. In this manual the songs are grouped under such headings as ACTION songs, NOVELTY songs, etc. Each chapter describes the intended use or purpose of the songs it contains together with some hints on how they may be made more interesting. Many of them can be used for playing too, as described in chapter III.

Just take the first step—don't worry about the next one—and you will soon "find your legs".

The centipede was happy quite,
Until a toad in fun
Said, "Pray, which leg comes after which?"
That worked her mind to such a pitch,
She lay distracted in a ditch,
Considering how to run.

CHAPTER II

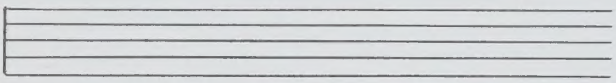
HOW MUCH MUSIC MUST I KNOW?

(If you have taken music lessons–don't read this!)

This chapter will be short–not because space is limited, but because there is so little that you need to know to get started. There are fewer details to learn than are necessary to organize a game of baseball–to continue the analogy.

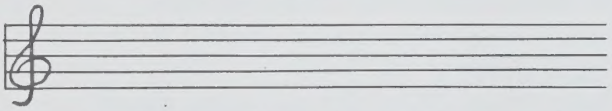
First of all, we need to know the positions of the notes on the staff. There are only nine notes used in all the music in this entire manual–the same number as players on a ball team. What's more, the positions and names of the notes remain static. They don't move around.

The STAFF is a group of five parallel lines.

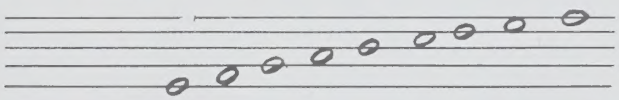


It is our "playing field". The music in this book uses the TREBLE staff–the one on which tunes are nearly always written.

It is identified by the sign 𝄞 placed at the beginning of the music like this:

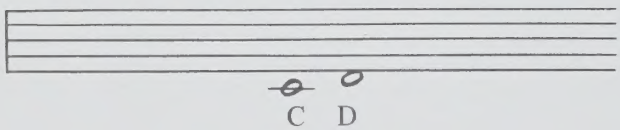


The notes are named by using the first seven letters of the alphabet, A B C D E F G. If we have to go beyond G we start over again at A. Now, how are the notes placed on the staff? By using the lines and spaces like this:



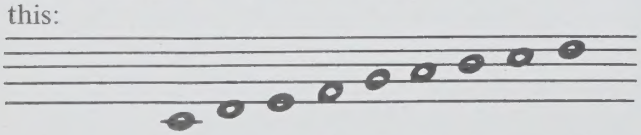
E F G A B C D (E) (F)

The last two (E) and (F) are not used in the music in this book. Instead, we add two notes ahead of the first one–the note E. Naturally, they are the notes C and D and are indicated by adding one short "ledger line" below the staff to give us an extra line and space to use, like this:



C D

So the nine notes we will be using are written like this:



C D E F G A B C D

Sometimes we have special markings in front of the notes which look like this:

♯ is a sharp and *raises* the note a "half tone". Example: on F♯ we sing or play halfway between F and G.

♭ is a flat and *lowers* the note a "half tone". Example: on B♭ we sing or play halfway between B and A.

♮ is a natural and means that the note is played or sung in its *regular* position.

There are some pieces of music where it is necessary to have all the F's played or sung as F♯'s. This is called the key of G and will look like this at the beginning of the music:

(That top line is F–or had you figured it out for yourself?)

There are also some pieces of music where it is necessary to have all the B's played or sung as B♭'s. This is called the key of F and will look like this at the beginning of the music:

(The ♭ is on the B line)

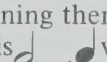
With only one exception (*John Brown's Baby,* page 6) all the songs and dances in this manual are written in three keys:

Key of C – which has no sharps or flats;
Key of G – which has only one sharp, F♯;
Key of F – which has only one flat, B♭.

There are a few "accidentals" scattered through the music such as the G♯ and F♯ in *Snowball* on page 19. They are treated individually as they appear and don't affect the whole piece or any other notes in the music.

Next, we need to know how long each note lasts, or the "value" of each note. Counts in music may be fast or slow but they are always evenly spaced. To make it easy we write each note according to its value like this:

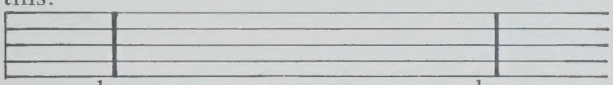
– whole note–lets 4 counts go by
– half note–lets 2 counts go by
– quarter note–lets 1 count go by
– eighth note–lets 1/2 count go by
– sixteenth note–lets 1/4 count go by (very short).

Right away we notice that each note, as we go DOWN the list is half the value of the one above—or twice the value if we read UP. By joining them together with a "tie" that looks like this  we can get any number of counts—in this example the half note (2 counts) and the quarter note (1 count) tied together make 3 counts on the same note.

To save a lot of writing there is another way to increase the value of a note by one half. That is by placing a dot after it.

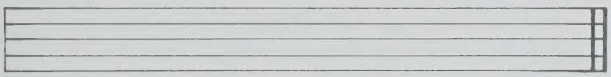
Examples: = three counts; = one and half counts.

Just one more detail—the measures and how they are marked. In music we show the beginning of each measure by a bar or line across the staff like this:

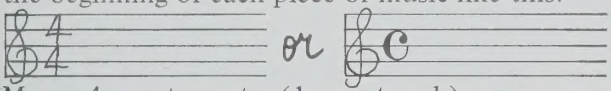


bar measure bar

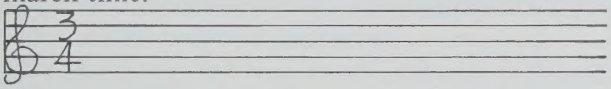
At the end of the music we find two bars.



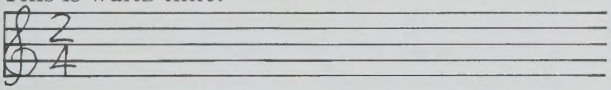
The number of counts in each measure is shown at the beginning of each piece of music like this:



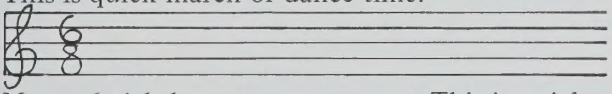
Means 4 quarter notes (1 count each) per measure. The C stands for COMMON TIME because this pattern is used more than any other. This is foxtrot or march time.



Means 3 quarter notes (1 count each) per measure. This is waltz time.



Means 2 quarter notes (1 count each) per measure. This is quick march or dance time.



Means 6 eighth notes per measure. This is quick march or jig time. In 6/8 time it is easier to count ONE for each eighth note, rather than for each quarter note.

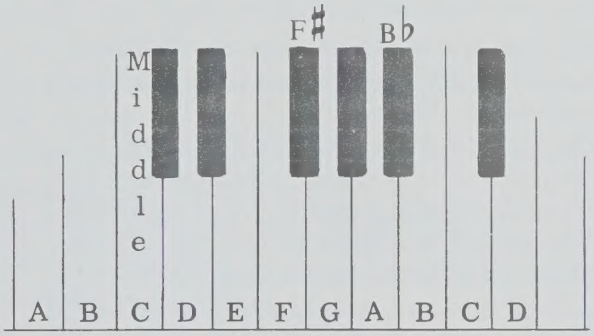
There you have it! Of course there are other things to learn later if you are interested. But not for the music in this book or for getting a good start at playing or singing with your group on the playground.

To hear these notes which, by the way, are all within easy range for singing, play them on a piano or recorder, or any other simple instrument. The range of the recorder is exactly that described above. All the music in this book can be played on it.

If you have access to a piano the lowest note in our group of nine is "Middle C". Get someone to point it out to you, then play the notes like this:

F ♯ is the black key between F and G.

B ♭ is the black key between A and B.



Try it! It's fun!

CHAPTER III

RHYTHM & "SWEET WIND" BANDS

Rhythm bands can be fun by themselves or as accompaniment to the singing or dancing periods. No one can deny having taken part in a rhythm band before—even if it was only a hand-clapping or foot-tapping band during some sing-song. Given a couple of wooden blocks to clap or a tin can to beat or a piece of metal rod to chime, children and even adults are fascinated by the effects produced. A good rousing tune is almost sure to produce a parade.

Equipment can be of the simplest form. The children themselves will tackle enthusiastically the building of many instruments, if shown how. Here is a chance for music to complement the crafts program or vice versa. And why not a craft with a practical purpose, or music with a mechanical side? Here are a few simple suggestions:

Sew or fasten a few small bells—the Christmas wrapping variety—to 12 inches of tape for tying around wrists or hands.

Cut scrap hardwood into blocks about 2x2x4 in. or 2x2x5 in. These may be used in two ways: for clapping together or as sand blocks. Glue or tack sandpaper on one face of each block. Sand blocks are swished together.

Cut old broomsticks into 12-in. lengths to be used as tapping sticks.

Old railroad spikes or bars of metal hanging on strings make good chimes or triangles if struck with a large nail.

Pieces of rubber inner tube stretched across the open ends of large tin cans make good drums or tom-toms. Narrow strips of the inner tube cut cross-ways may be used as rubber bands to hold the head on the drum.

Nail kegs and small boxes also serve as drums.

A tambourine may be made with pairs or metal roofing-nail discs (about 1-in. in diameter) loosely fastened on a stick with small nails. The cupped sides of the discs should face each other for the best tinkling effect.

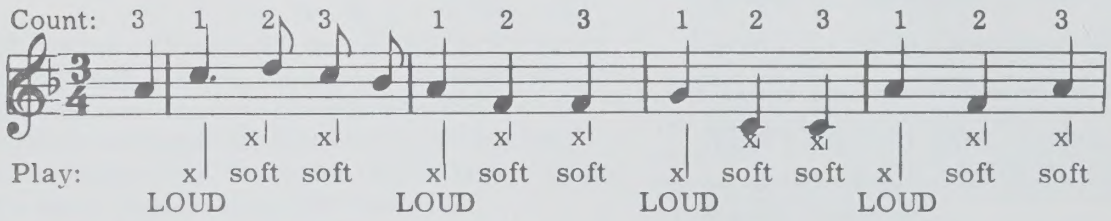
Many of the popular noise-makers used for New Year's Eve parties and other celebrations are excellent for special effects.

Glass bottles and jugs are often used. They may be tuned by adding water until the proper note is heard when struck with a hard stick. This is a fascinating experiment for any child with a good musical ear and may lead to an "orchestra" of different kinds of bottles, tumblers and jugs.

Pots, pans, mixing bowls, old bells and rattles, all offer interesting possibilities as instruments. Especially good are the lids of pots used as cymbals.

The band simply keeps the time of the music by beating drums, ringing bells or tapping sticks in the same way you would clap your hands or tap your feet to a good rhythm. Phonograph records, a piano or a good song will serve as the basis. Variations may take the form of the louder instruments playing the strong beats while the others play the weak ones like this:

WHEN MARY WAS A BABY (page 11)



Now we come to the question of an instrument on which to play the tunes in this manual. It must be economical and easy for the beginner to handle. In addition it must produce the notes used in singing without the player having to sing or hum.

If the playground isn't equipped with a piano the leader might easily learn to play the recorder. Excellent and authentic sounding plastic recorders are now available at very low cost. There are several on the market and each one has an instruction chart to show how simple and easy it is to play. A careful look at the chart is all that is necessary to get started.

Not only is it an advantage to have a small simple instrument on which to play the tunes, but the children will become interested in the more advanced instruments. A group playing these plastic recorders is often called a "sweet wind band" and that is just what it sounds like. The soft plaintive tones are lovely to hear.

Add a few harmonicas, ukeleles or guitars, and you have a playground orchestra—the envy of all who haven't taken the trouble.

CHAPTER IV

ACTION SONGS

PURPOSE

- to brighten the singing period
- to help individuals in the group to forget themselves
- to add a new "complexion" to an old song
- to add physical activity
- to develop alertness

HELPFUL HINTS

Keep the songs short or use well-known tunes.

Plenty of repetition in words and music is an advantage.

Teach the words before introducing the actions.

Build up the actions—one at a time.

Keep the actions within the physical limitations of the people and circumstances.

Drop the words in favor of the actions, occasionally.

ABOUT THE SONGS WHICH FOLLOW:

JOHN BROWN'S BABY (page 6)—One of the many popular parodies written to this tune. Elimination of words in favour of actions is typical and easy to use. The syncopated chorus in this arrangement is a great favorite.

CHESTER (page 6)—You have to keep your wits about you to keep up with the action in *Chester*, especially if you speed it up a little. The familiar tune makes it easy to remember.

CUCKOO (page 7)—This Austrian folk song has an interesting build-up of action in the chorus and children thoroughly enjoy it. It requires alertness to remember the number of "cuckoos" as the song progresses.

ONE FINGER, ONE THUMB (page 7)—Another old favorite that may, from a small beginning, become a big physical exercise project.

I'M A LITTLE PRAIRIE FLOWER (page 8)—Here is a little nonsense song that has the added attraction of action on the last two lines.

SIX LITTLE DUCKS (page 8)—Children of all ages enjoy the story told in this song, and the action which is so typical of ducklings.

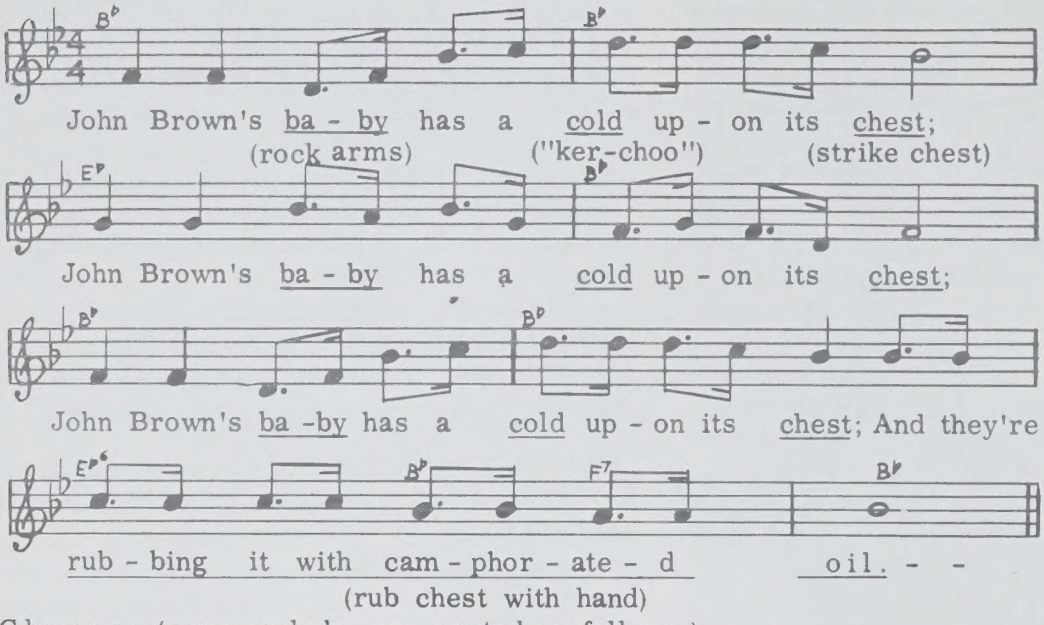
ALICE, WHERE ART THOU GOING? (page 9)—Another action song that tells a story. Exaggerated dramatic effect in the spoken lines will make the song more interesting.

MY HAT IT HAS THREE CORNERS (page 9)—Another old favorite that makes you keep your wits about you.

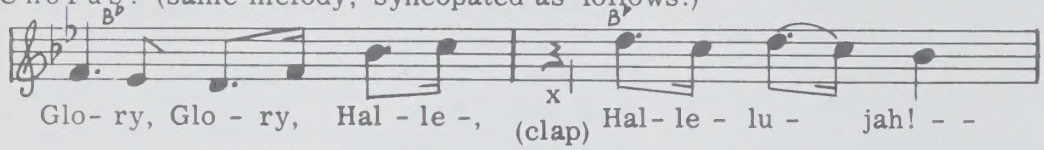
REMINDER LIST OF OTHER ACTION SONGS

Under the Spreading Chestnut Tree
We All Clap Hands
Deep and Wide
My Bonnie Lies Over the Ocean
The Firefly
John Brown's Ford
Do Your Ears Hang Low
The Smoke Went up the Chimney
MacNamara's Band
In a Cottage in a Wood

JOHN BROWN'S BABY


John Brown's ba - by has a cold up - on its chest;
(rock arms) ("ker-choo") (strike chest)
John Brown's ba - by has a cold up - on its chest;
John Brown's ba -by has a cold up - on its chest; And they're
rub - bing it with cam - phor - ate - d oil. - -
(rub chest with hand)

Chorus: (same melody, syncopated as follows:)

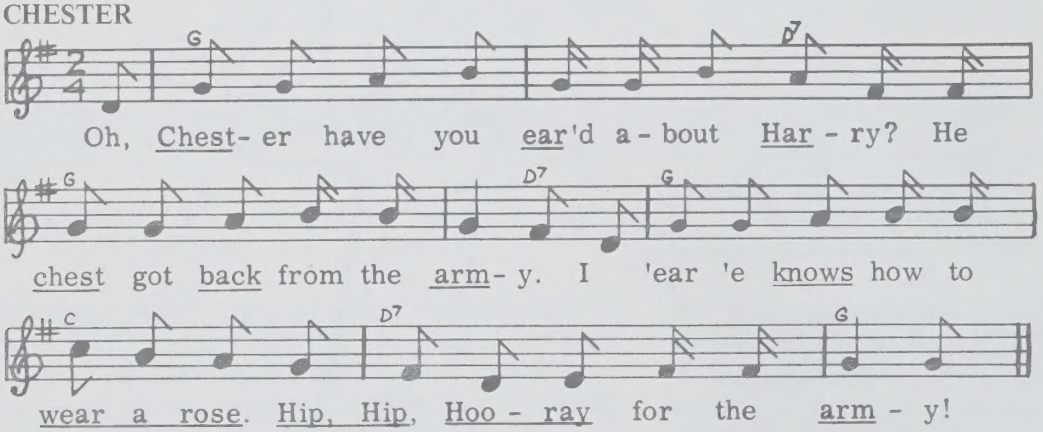


Glory, Glory, Halle, - Hallelujah!
Glory, Glory, Halle, - Hallelujah!
They're rubbing it with camphorated oil.

ACTIONS:

Add indicated actions with words—one at a time.
Delete words but leave actions—one at a time.

CHESTER

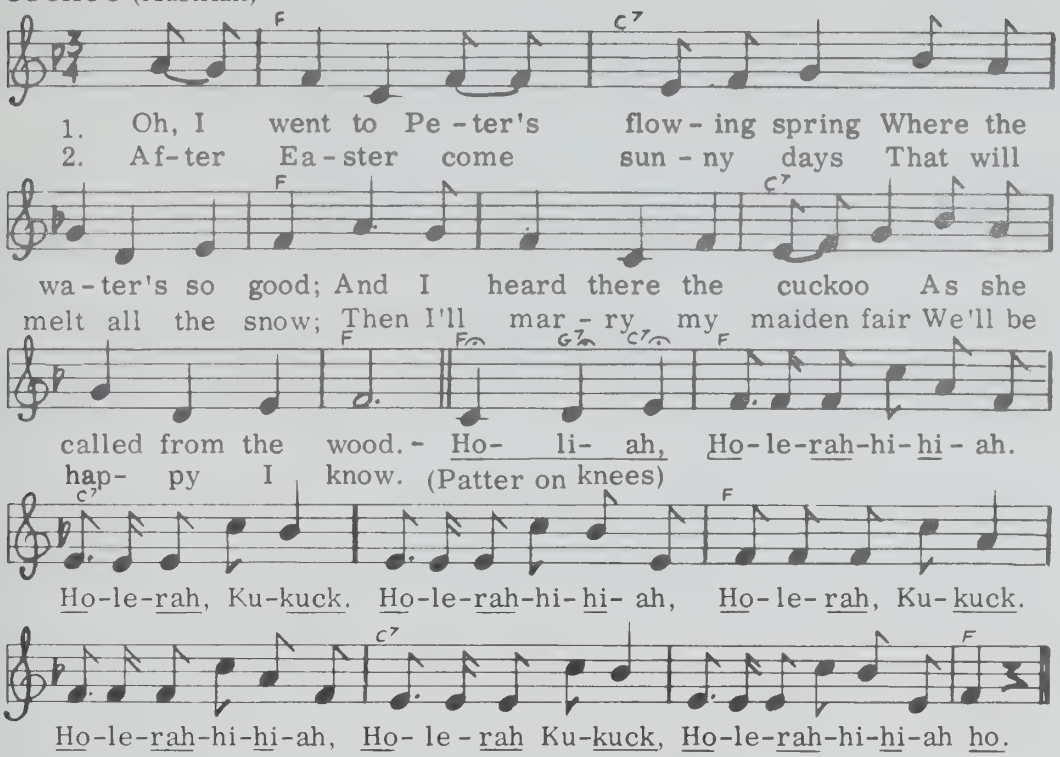

Oh, Chest- er have you ear'd a - bout Har - ry? He
chest got back from the arm- y. I 'ear 'e knows how to
wear a rose. Hip, Hip, Hoo - ray for the arm - y!

ACTIONS:

Sing slowly at first until audience learns the actions then repeat two or three times—each a little faster.

Chest—tap your chest;
Ear—touch your ear;
Harry—touch your hair;
Back—touch your back;
Army—touch left elbow with right hand and vice versa;
Knows—touch your nose;
Wear a rose—both hands over the heart;
Hip, Hip—slap right hip, then left hip;
Hooray—wave your hand in the air.

CUCKOO (Austrian)

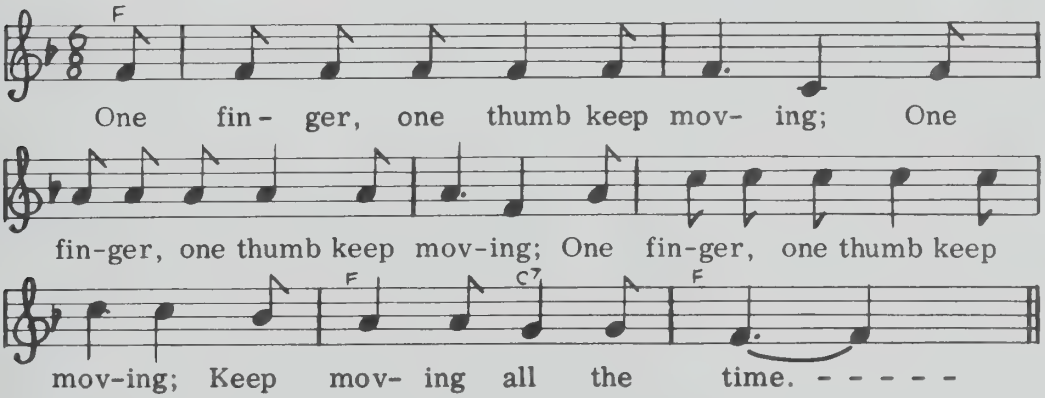

1. Oh, I went to Pe-ter's flow-ing spring Where the
2. Af-ter Ea-ster come sun-ny days That will
wa-ter's so good; And I heard there the cuckoo As she
melt all the snow; Then I'll mar-ry my maiden fair We'll be
called from the wood.- Ho- li- ah, Ho-le-rah-hi-hi-ah.
hap- py I know. (Patter on knees)
Ho-le-rah, Ku-kuck. Ho-le-rah-hi-hi-ah, Ho-le-rah, Ku-kuck.
Ho-le-rah-hi-hi-ah, Ho-le-rah Ku-kuck, Ho-le-rah-hi-hi-ah ho.

3. When I've married my maiden fair, What then can I desire?
Oh, a home for her tending, And some wood for the fire.

ACTIONS:

Ho-li-ah—patter on knees (as indicated)
Ho—slap knees
Rah—clap hands
Hi—snap fingers
Kuck—snap fingers, once on first verse, twice on second, etc.

ONE FINGER, ONE THUMB

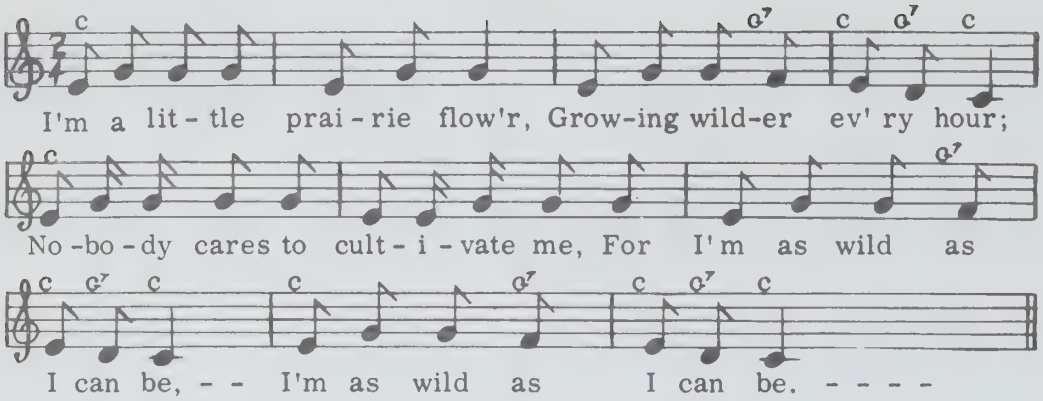

One fin- ger, one thumb keep mov- ing; One
fin-ger, one thumb keep mov-ing; One fin-ger, one thumb keep
mov-ing; Keep mov- ing all the time. - - - - -

ACTIONS:

Keep adding new motions to each verse as follows:

– Two fingers, two thumbs, keep moving;
– Two fingers, two thumbs, one leg keep moving;
– Two fingers, two thumbs, two legs keep moving;
– Two fingers, two thumbs, two legs, one head keep moving;
– Add—stand up; sit down; turn around; etc.

I'M A LITTLE PRAIRIE FLOWER


C
G7
C G7 C
I'm a lit - tle prai - rie flow'r, Grow-ing wild-er ev' ry hour;
C
G7
No - bo - dy cares to cult - i - vate me, For I'm as wild as
C G7 C
C
G7
C G7 C
I can be, - - I'm as wild as I can be. - - - -

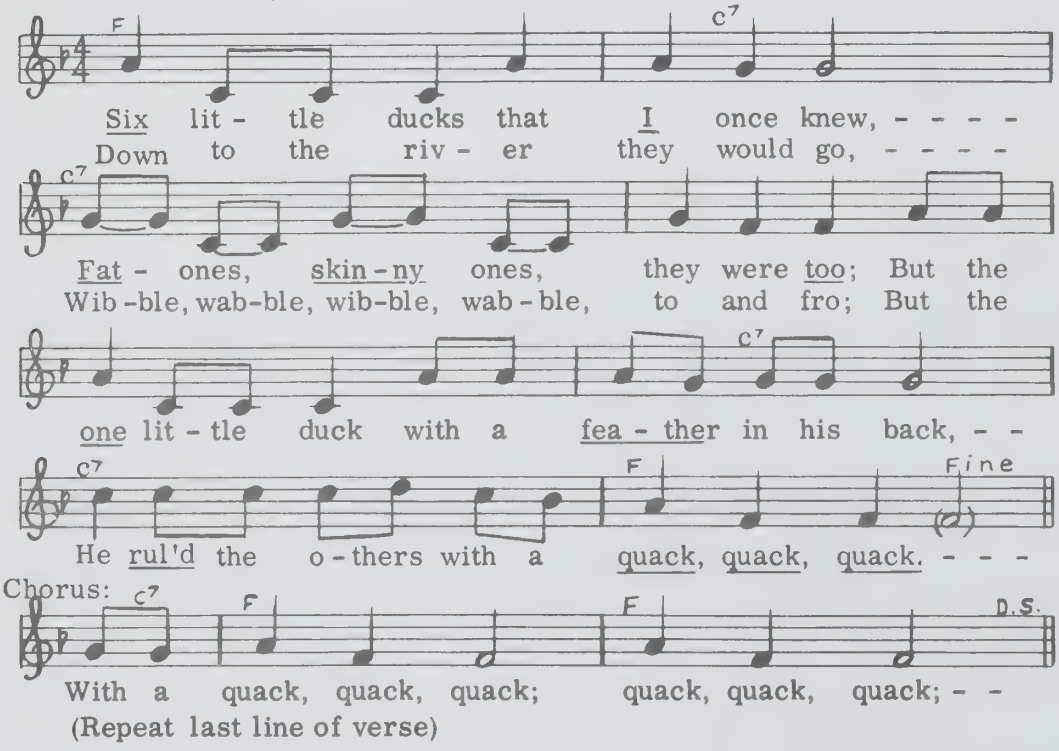
2. I'm a little acorn brown,
   Lying on the dusty ground;
   Nobody cares to pick me up,
   'Cause I'm a nut, I'm such a nut,
   'Cause I'm a nut, I'm such a nut.

3. I'm a little patchwork quilt,
   All my edges trimmed with gilt;
   Nobody ever gets wrapped up in me,
   'Cause I'm as crazy as I can be,
   'Cause I'm as crazy as I can be.

ACTIONS:

Stand up and turn around with the index finger of the right hand touching the top of the head—on the last line of each verse.

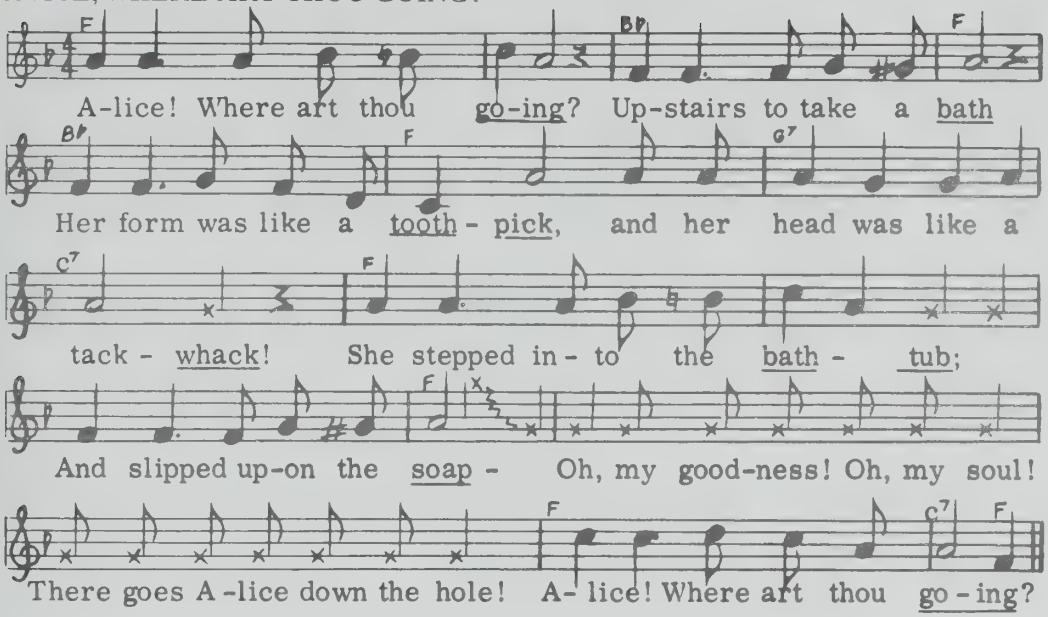
SIX LITTLE DUCKS


F
C7
Six lit - tle ducks that I once knew, - - - -
Down to the riv - er they would go, - - - -
C7
Fat - ones, skin - ny ones, they were too; But the
Wib - ble, wab - ble, wib - ble, wab - ble, to and fro; But the
C7
one lit - tle duck with a fea - ther in his back, - -
C7
F
Fine
He rul'd the o - thers with a quack, quack, quack. - - -
Chorus:
C7
F
F
D.S.
With a quack, quack, quack; quack, quack, quack; - -
(Repeat last line of verse)

ACTIONS:

Six—six fingers held up; I—point to self; Fat—spread hands out; Skinny—bring hands in; Too—two fingers held up; One—one finger held up; Feather—hand behind back; Rul'd—shake finger at neighbour; Quack—palms together—then open.

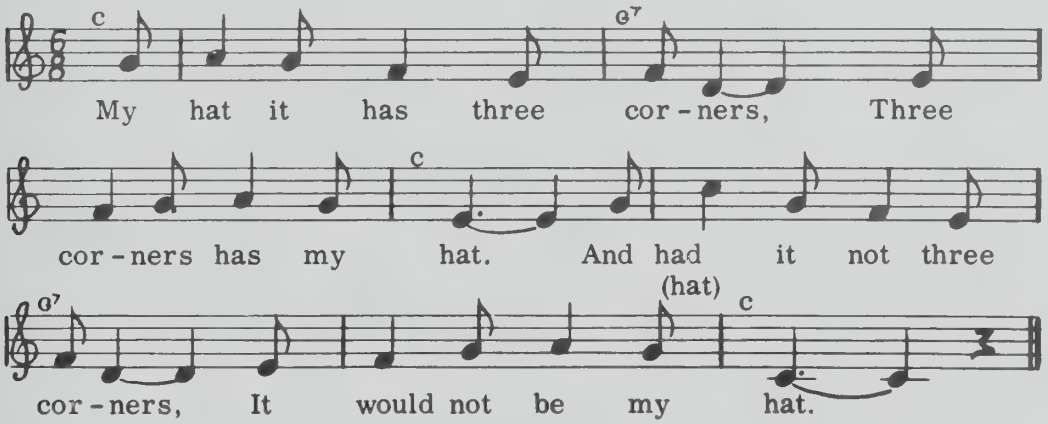
ALICE, WHERE ART THOU GOING?


A-lice! Where art thou go-ing? Up-stairs to take a bath
Her form was like a tooth-pick, and her head was like a
tack-whack! She stepped in-to the bath-tub;
And slipped up-on the soap- Oh, my good-ness! Oh, my soul!
There goes A-lice down the hole! A-lice! Where art thou go-ing?

ACTIONS:

Going—right hand shading eyes—look up;
Bath—point upward with left forefinger and rub chest with right hand as if using a towel;
Toothpick—hold up left forefinger; Whack—hit left forefinger with palm of right hand; Bathtub—take two big steps; Soap—z-z-z-oom-m-m with sliding motion; Going—(slow) right hand shading eyes —look down.

MY HAT IT HAS THREE CORNERS



ACTIONS:

Sing through once. Repeat four times, leaving out one of the following words each time and substituting the action:

Hat—touch head as if tipping hat; Three—hold up three fingers; Corners—touch elbow; My—point to self.

CHAPTER V

SONGS FOR SMALL CHILDREN

PURPOSE

- the important beginning of every child's musical life
- to introduce new experiences
- to create a new approach to both imaginative and realistic situations
- to teach the children the traditional songs
- to introduce new songs

HELPFUL HINTS

Stay at the level of the child's appreciation.

Be as free and unconventional as possible.

Allow as much action and drama as possible.

Encourage variations by the children.

Let them "make up" or compose their own songs without restrictions; they may need a little help with the words.

Just remember:

It's what happens to the child, not what happens to the song that counts!

ABOUT THE SONGS WHICH FOLLOW:

BYE BABY BUNTING (page 11)—Probably the best known lullaby of them all.

BYE-LO MY BABY (page 11)—An old-timer that is still sung to many a baby and dolly.

WHEN MARY WAS A BABY (page 11)—A progressive story with actions simple enough for the smallest child.

I HAD A LITTLE NUT TREE (page 12)—A little love song dear to the hearts of all children.

WINDMILL (page 12)—An old song which can be used with descriptive action.

ONE LITTLE, TWO LITTLE, THREE LITTLE INDIANS (page 12)—Always appropriate for your little playground Indians.

REMINDER LIST

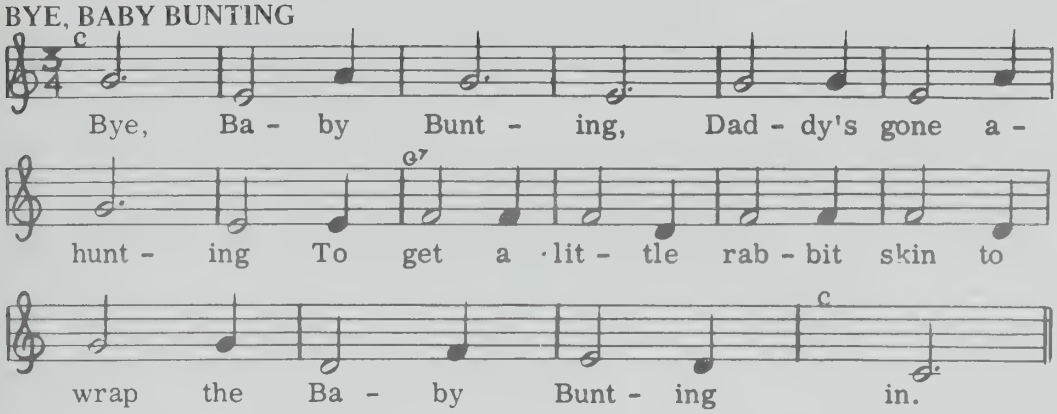
Nursery Songs

Sing a Song of Sixpence
Hi-diddle Diddle
Ba, Ba, Black Sheep
Hickory Dickory Dock
Humpty Dumpty
Mary Had a Little Lamb
Old King Cole
See-Saw, Marjorie Daw
Ride a Cock Horse
Mistress Mary
Jack and Jill
Little Bow Peep
Old Mother Hubbard
Simple Simon
Tom, Tom, the Piper's Son
Little Miss Muffet

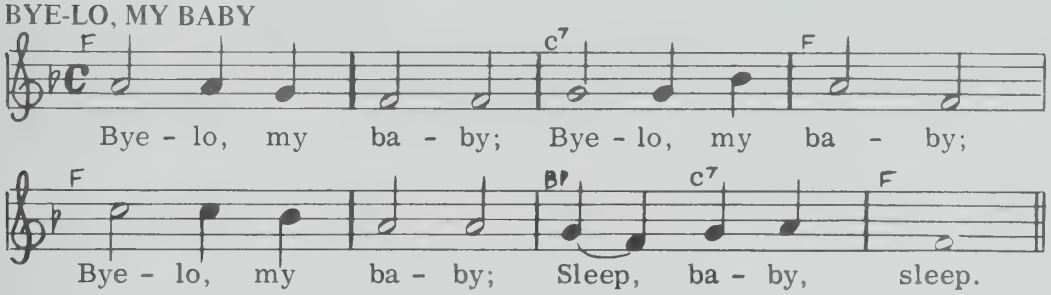
Other Songs for Small Children

Rock-a-bye Baby
Alphabet Song
Boys and Girls Come Out to Play
Lavender's Blue
What Are Little Boys Made of?
There Was a Crooked Man
Oh Dear! What Can the Matter Be?
Twinkle, Twinkle, Little Star
Golden Slumbers
Three Little Kittens
Polly Put the Kettle on
A Frog, He Would a-Wooing Go

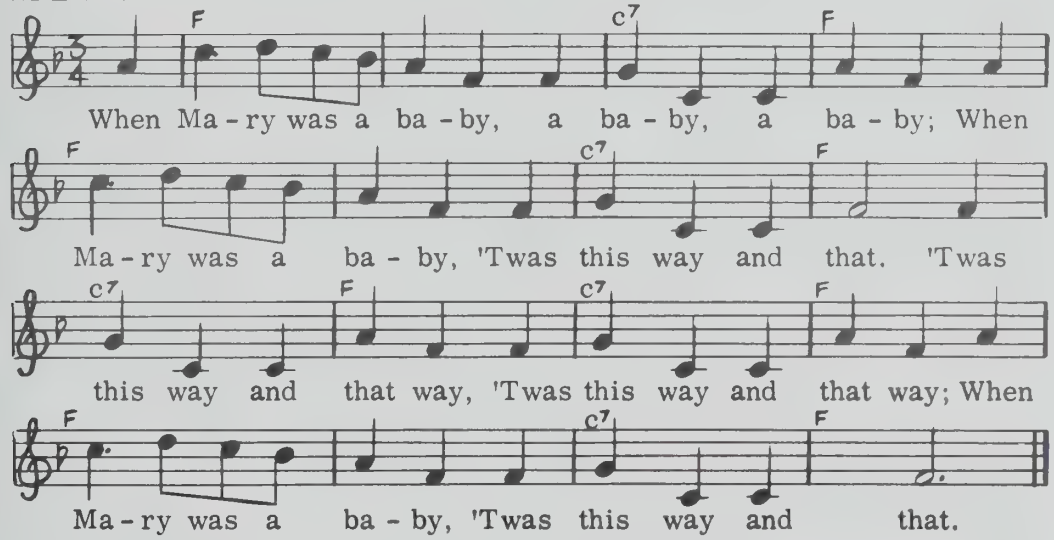
BYE, BABY BUNTING



BYE-LO, MY BABY



WHEN MARY WAS A BABY

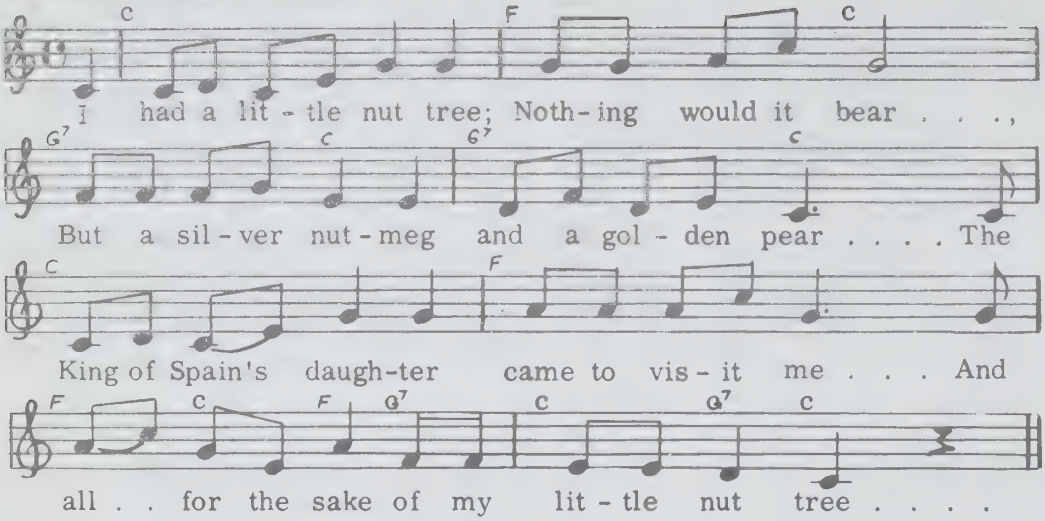

F
When Ma - ry was a ba - by, a ba - by, a ba - by; When
C7
Ma - ry was a ba - by, 'Twas this way and that. 'Twas
this way and that way, 'Twas this way and that way; When
Ma - ry was a ba - by, 'Twas this way and that.

Substitute "Girlie" for "Baby" in second verse and so on.

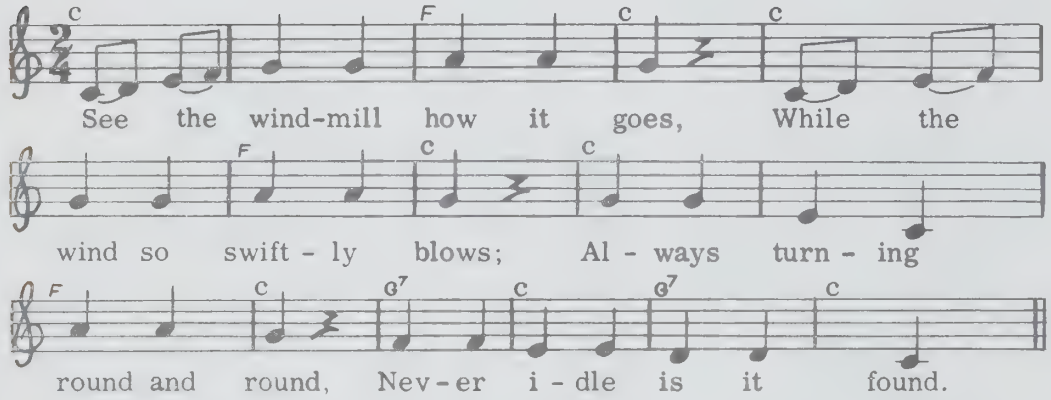
ACTIONS:

Baby—rocking motion with arms; Girlie—jump or skip; Maiden—powder nose; Sweetheart—hands over heart; Mother—slap hands and stamp foot; Grandma—rock as if in a rocking chair; Angel—flying motion with both hands.

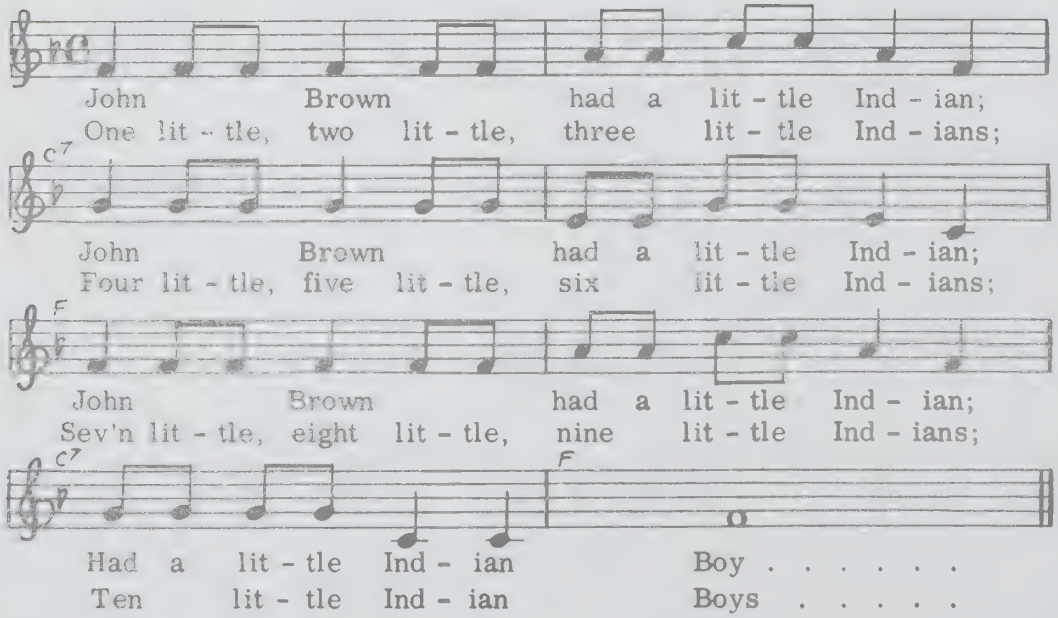
I HAD A LITTLE NUT TREE


C F C
I had a lit - tle nut tree; Noth - ing would it bear . . .,
G7 C G7 C
But a sil - ver nut - meg and a gol - den pear . . . . The
C F
King of Spain's daugh-ter came to vis - it me . . . And
F C F G7 C G7 C
all . . for the sake of my lit - tle nut tree . . . .

WINDMILL


C F C C
See the wind-mill how it goes, While the
F C C
wind so swift - ly blows; Al - ways turn - ing
F C G7 C G7 C
round and round, Nev - er i - dle is it found.

ONE LITTLE, TWO LITTLE, THREE LITTLE INDIANS


John Brown had a lit - tle Ind - ian;
One lit - tle, two lit - tle, three lit - tle Ind - ians;
C7
John Brown had a lit - tle Ind - ian;
Four lit - tle, five lit - tle, six lit - tle Ind - ians;
F
John Brown had a lit - tle Ind - ian;
Sev'n lit - tle, eight lit - tle, nine lit - tle Ind - ians;
C7 F
Had a lit - tle Ind - ian Boy . . . . . .
Ten lit - tle Ind - ian Boys . . . . . .

CHAPTER VI

NOVELTY AND NONSENSE SONGS

PURPOSE

- an outlet for the child's love of fun
- to raise the spirit of the group
- to show the lighter side of music
- to tell a funny story musically

HELPFUL HINTS

Keep them light-hearted;
Emphasize the fun rather than accuracy;
Introduce them often;
Encourage the children to teach new ones; but keep a record of them—words and music.

Don't forget that the repetition of meaningless syllables is often the basis of a good nonsense song.

ABOUT THE SONGS THAT FOLLOW:

NURSERY RHYMES (page 14)—A progressive song that works best when small groups complete against each other in trying to recall nursery rhymes to fit this tune. (A suggestion list appears on page 10.)

LIMERICKS (page 14)—Besides the familiar words printed here, there are many others available and always the possibility of making up your own.

FOUND A PEANUT (page 15)—A good example of the progressive story type of song which can go on and on.

PATSY-OREY-AY (page 15)—It is sometimes difficult to stop this one once it gets started.

CRAWDAD SONG (page 16)—A song with plenty of rhythm and just enough syncopation to delight the children.

THERE WAS A LITTLE CAR (page 16)—An example of the "build-up" type of song where memory and alertness are important.

HAM AND EGGS (page 17)—Simple melody with a chance to let loose on the "flip 'em, flop 'em".

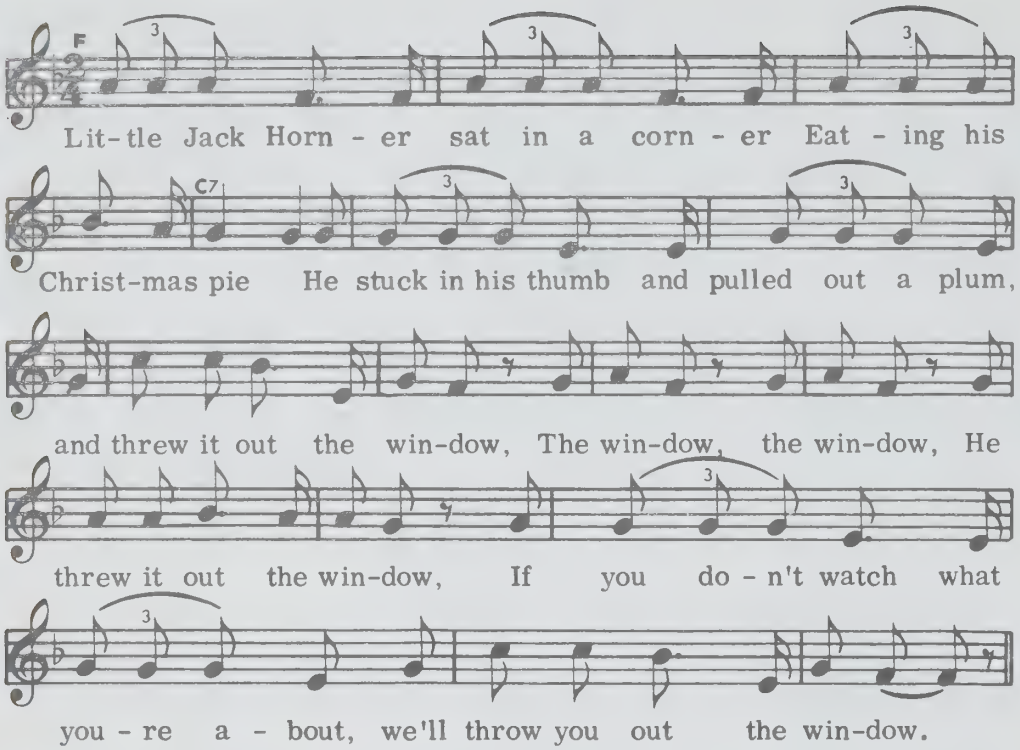
MICHAEL FINNIGAN (page 17)—Round and round we go with Michael. The spoken words "begin again" make it a "sure fire" repeater.

I KNOW A LITTLE PUSSY (page 17)—A song built on the simple scale of C. Shouting the last word "Scat!" gives a chance to let off steam.

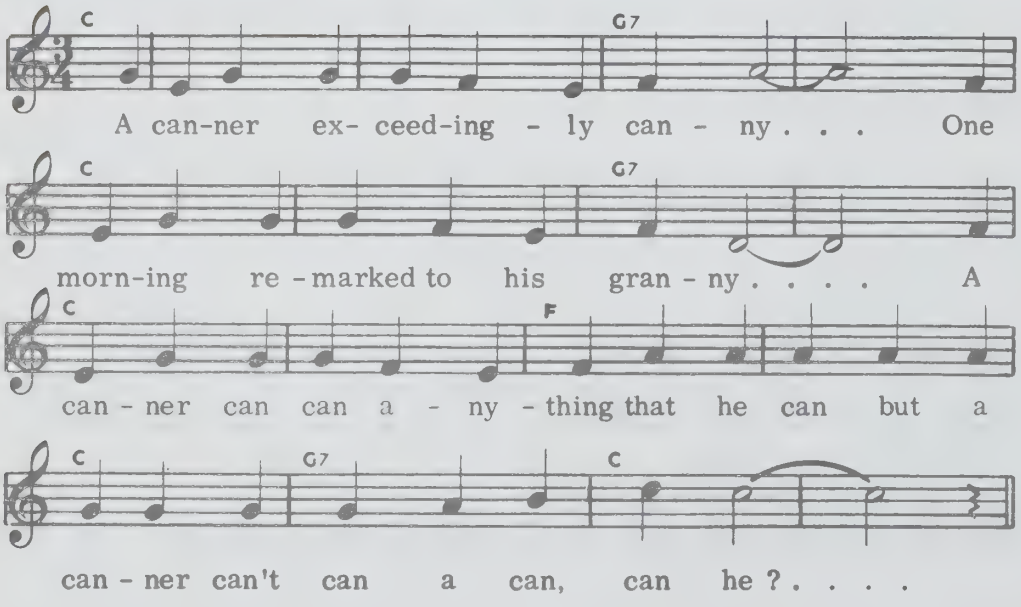
REMINDER LIST

One Man Went to Mow
There's a Hole in the Bottom of the Sea
Skinna-ma-rinka
The Climate
The Keeper
There Was a Bee
Old McDonald Had a Farm
Mistress Shady
Poor Old Slave
Today is Monday
The Orchestra
Emperor Napoleon
We're on the Upward Trail
She'll be Coming 'Round the Mountain
I've Got Sixpence
The Skunk Song
Quartermaster's Store
We Are the Redmen
The Bear Went Over the Mountain
The Animal Fair
Aunt Jemima
Green Grow the Rushes
A Capital Ship
Speaky, Spikey, Spokey
I Love Little Willy
I'll L-O-V-E Love You
Chick-a-Hanka
I've Lost My Doggie

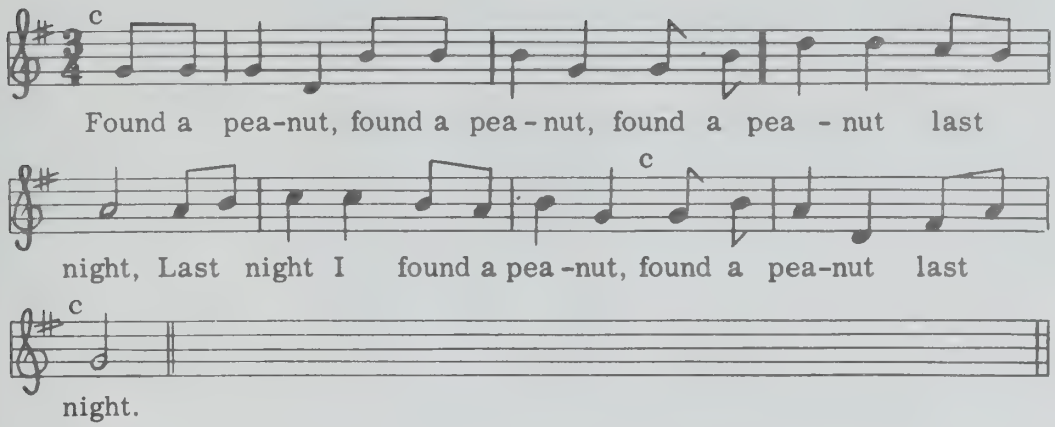
NURSERY RHYMES


F
Lit-tle Jack Horn - er sat in a corn - er Eat - ing his
C7
Christ-mas pie He stuck in his thumb and pulled out a plum,
and threw it out the win-dow, The win-dow, the win-dow, He
threw it out the win-dow, If you do - n't watch what
you - re a - bout, we'll throw you out the win-dow.

LIMERICKS


C
G7
A can-ner ex- ceed-ing - ly can - ny . . . One
morn-ing re - marked to his gran - ny . . . . A
F
can - ner can can a - ny - thing that he can but a
can - ner can't can a can, can he ? . . . .

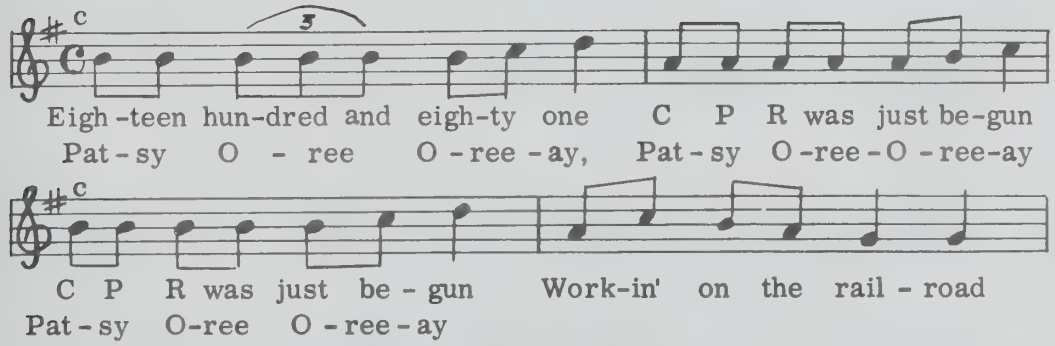
FOUND A PEANUT



2. Ate the peanut,
3. Got a stomach ache,
4. Called the doctor,
5. Doctor saw me,
6. 'Pen-da-cites,
7. O-pe-ration,
8. Cut me open,
9. Sewed me up again,
10. Raised the fever,
11. Kicked the bucket,
12. Went to heaven,
13. Met St. Peter,
14. Wouldn't have me,
15. Tried the other place,
16. Found my friends there,
17. Shovelled coal,
18. Had a party,

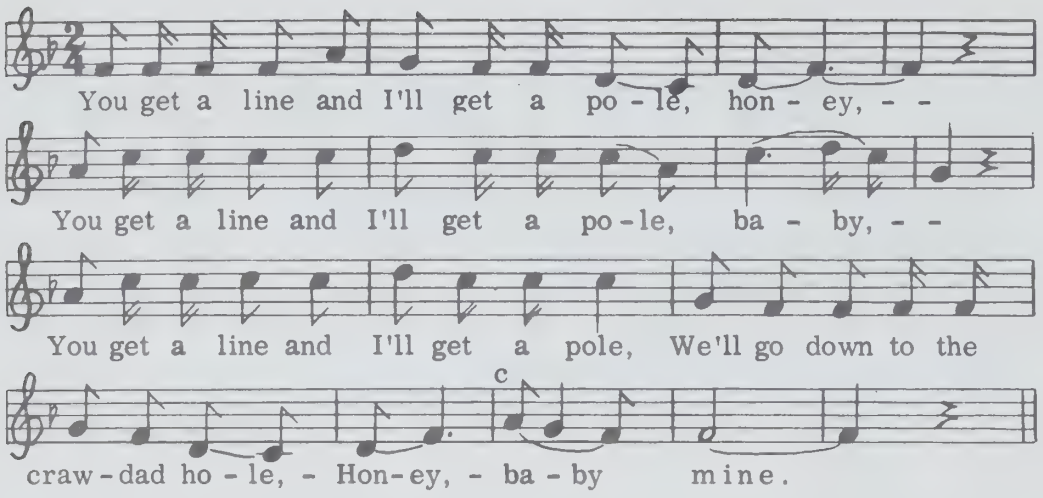
Repeat as often as desired.

PATSY OREY-AY


C
Eigh-teen hun-dred and eigh-ty one C P R was just be-gun
Pat-sy O - ree O-ree-ay, Pat-sy O-ree-O-ree-ay
C P R was just be - gun Work-in' on the rail - road
Pat-sy O-ree O-ree-ay

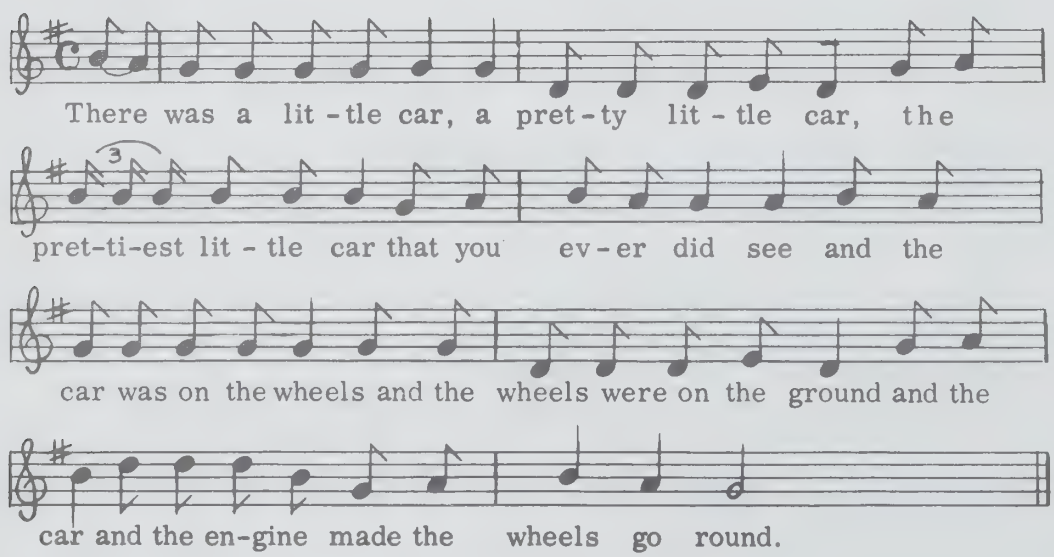
1882 looking around for something to do
1883 rail-road company accepted me
1884 found my back was mighty sore
1885 found myself more dead than alive
1886 stepped on a pile of dynamite sticks
1887 found myself on the way to heaven
1888 pickin' the lock at the pearly gate
1889 floating around on the clouds sublime

CRAWDAD SONG


You get a line and I'll get a po - le, hon - ey, - -
You get a line and I'll get a po - le, ba - by, - -
You get a line and I'll get a pole, We'll go down to the
craw - dad ho - le, - Hon - ey, - ba - by mine.

2. Here comes a man with a sack on his back, honey,
   Got more crawdads than he can pack.
3. Crawdad man done bus' his sack, honey,
   Watch those crawdads backin' back.
4. Heard a duck say to the drake, honey,
   Ain't no crawdads in this lake.
5. Wake up Sue, you've slept too late, honey,
   Crawdad man done pass your gate.

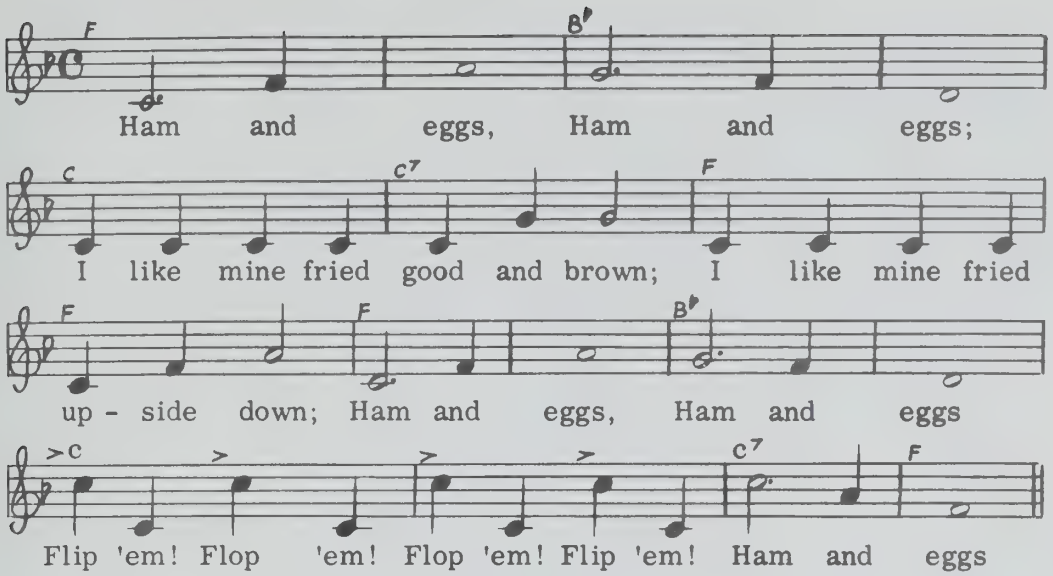
THERE WAS A LITTLE CAR


There was a lit - tle car, a pret - ty lit - tle car, the
pret-ti-est lit - tle car that you ev - er did see and the
car was on the wheels and the wheels were on the ground and the
car and the en-gine made the wheels go round.

2. Use "little seat" — 3rd line "And the seat was in the car, and the car was on the wheels" etc.

Also use "little girl", "little hat", "little feather", "little fly", "little wing" etc.

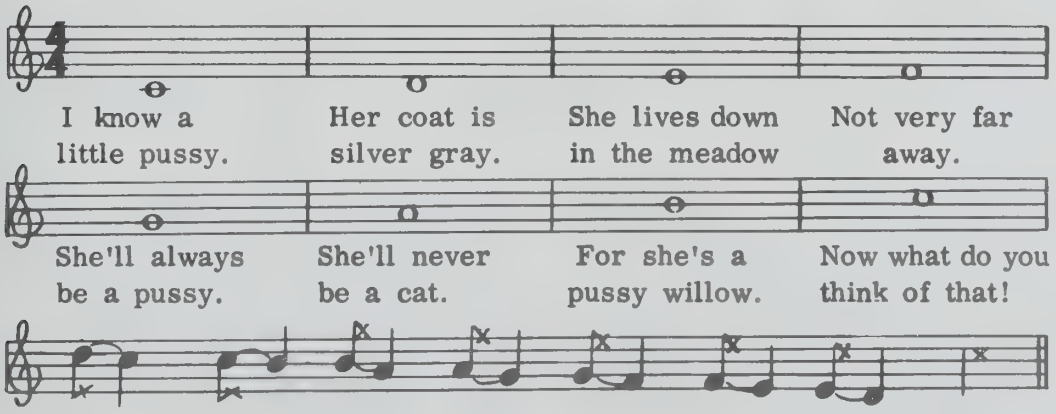
HAM AND EGGS



MICHAEL FINNIGAN

G
There was an old man named Mich-ael Fin - ni - gan,
D7
He had some whisk-ers on his chin - ni - gan, A -
G
long came the wind and blew them in a - gain,
D7
G
spoken - -
Poor old Mich-ael Fin - ni - gan! Be - gin a - gain!

I KNOW A LITTLE PUSSY


I know a little pussy.
Her coat is silver gray.
She lives down in the meadow
Not very far away.
She'll always be a pussy.
She'll never be a cat.
For she's a pussy willow.
Now what do you think of that!
Meow, meow, meow, meow, meow, meow, meow, SCAT!

CHAPTER VII

FOLK SONGS

PURPOSE

- to give a knowledge of other peoples and places
- to develop a desire for musical exploration
- to allow the use of other languages (much easier for children than for adults)
- to bring the songs heard on the radio and recordings into the child's repertoire
- to provide the background for other playground features such as folk dancing and drama

HELPFUL HINTS

Always explain the origin and background of a folk song.

If in a foreign language, teach the tune by humming or "la-la-ing" before the actual words.

ABOUT THE SONGS WHICH FOLLOW:

SNOWBALL (page 19) – A typical Southern song which depicts the Negro child's perplexity over his nickname. Good for harmony.

IN A LONELY FOREST GLADE (page 19) – A Polish love song of the boy who went to war and the maiden who was left at home.

LAND OF THE SILVER BIRCH (page 20) – A good folk song with a Canadian setting and an Indian flavour.

WEGGIS SONG (page 20) – A charming Swiss "walking song". The syllables in the chorus are pronounced "hull-dee-ree-dee-ah".

AUPRÈS DE MA BLONDE (page 21)
SUR LE PONT D'AVIGNON (page 21)
Two French Canadian songs with optional English words. These are favourites with children.

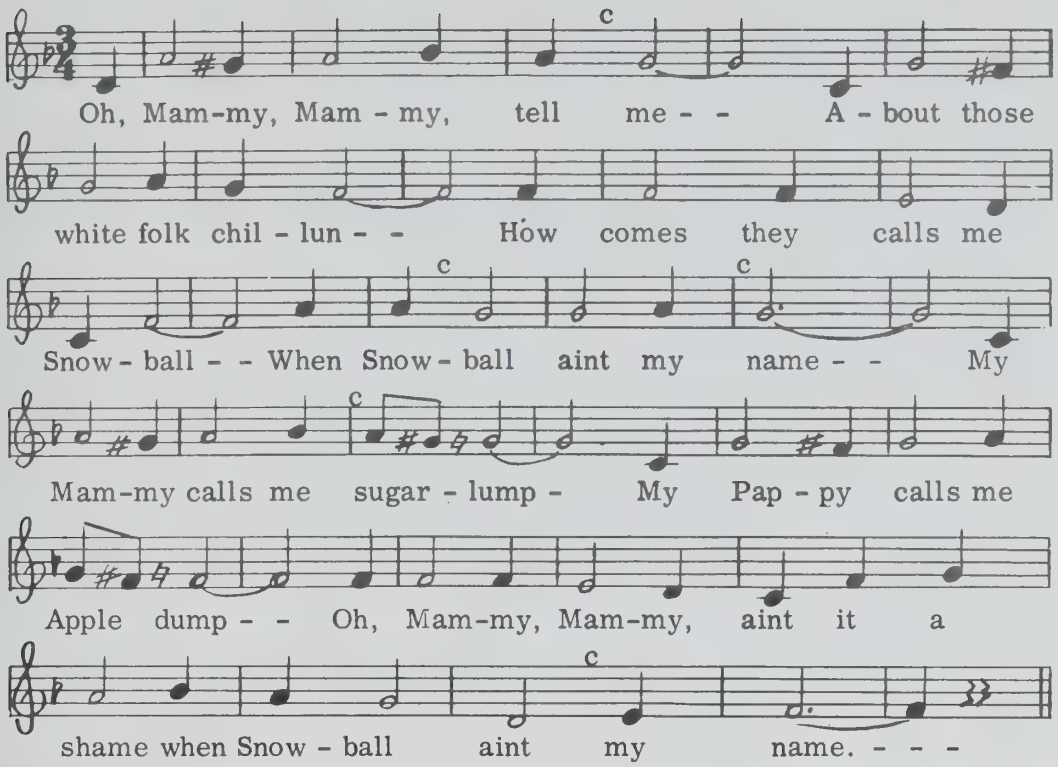
THIS OLD MAN (page 22) – An Irish folk song telling what the old man does as he marches along.

SARASPONDA (page 22) – A song from the Netherlands which sounds for all the world like the spinning wheel it tells about.

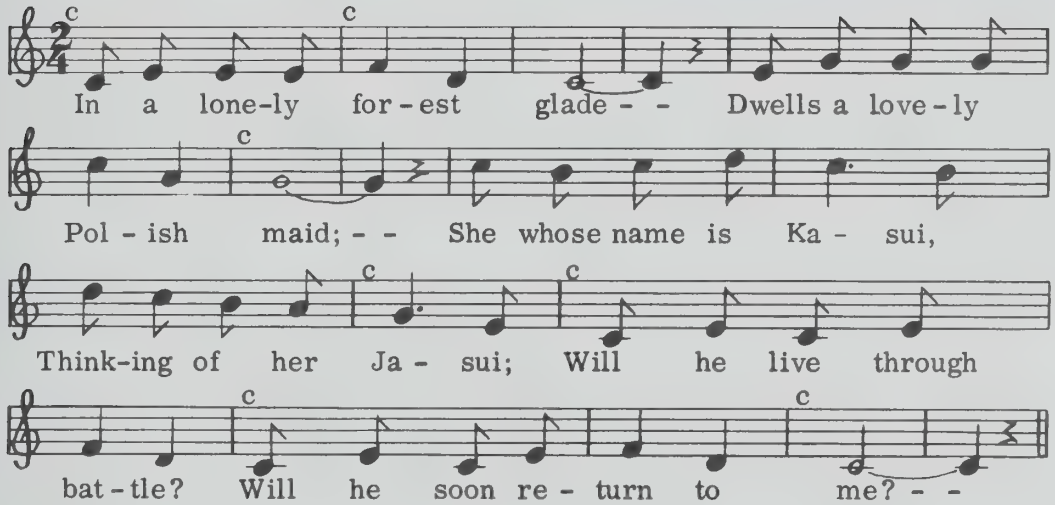
REMINDER LIST

Cindy (United States)
Waltzing Matilda (Australia)
After School (China)
Zum Gali Gali (Israel)
Walking at Night (Czechoslovakia)
Donkey Riding (Canada)
Cockles and Mussels (Eire)
Gay, La-la (French Canada)
Marianina (Italy)
Funiculi, Funicula (Italy)
Morning Comes Early (Czechoslovakia)
Billy Boy (England)
The Road to the Isles (Scotland)
Bendemeer's Stream (Eire)
O No, John! (England)
The Keeper (England)
The Ash Grove (Wales)
All Through the Night (Wales)
Han Skal Leve (Denmark)
The Pedlar (Russia)
Vreneli (Switzerland)
The Happy Plowman (Sweden)
Alouette (French Canada)
The Galway Piper (Eire)

SNOWBALL


Oh, Mam-my, Mam - my, tell me - - A - bout those
white folk chil - lun - - How comes they calls me
Snow - ball - - When Snow - ball aint my name - - My
Mam-my calls me sugar - lump - My Pap - py calls me
Apple dump - - Oh, Mam-my, Mam-my, aint it a
shame when Snow - ball aint my name. - - -

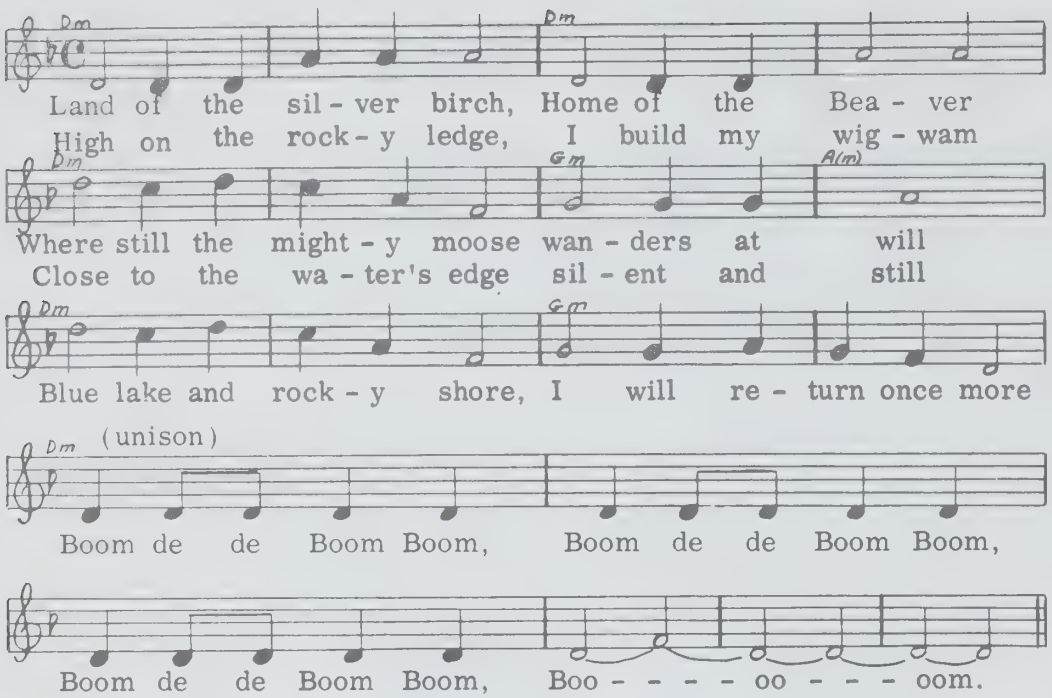
IN A LONELY FOREST GLADE


In a lone-ly for - est glade - - Dwells a love - ly
Pol - ish maid; - - She whose name is Ka - sui,
Think-ing of her Ja - sui; Will he live through
bat - tle? Will he soon re - turn to me? - -

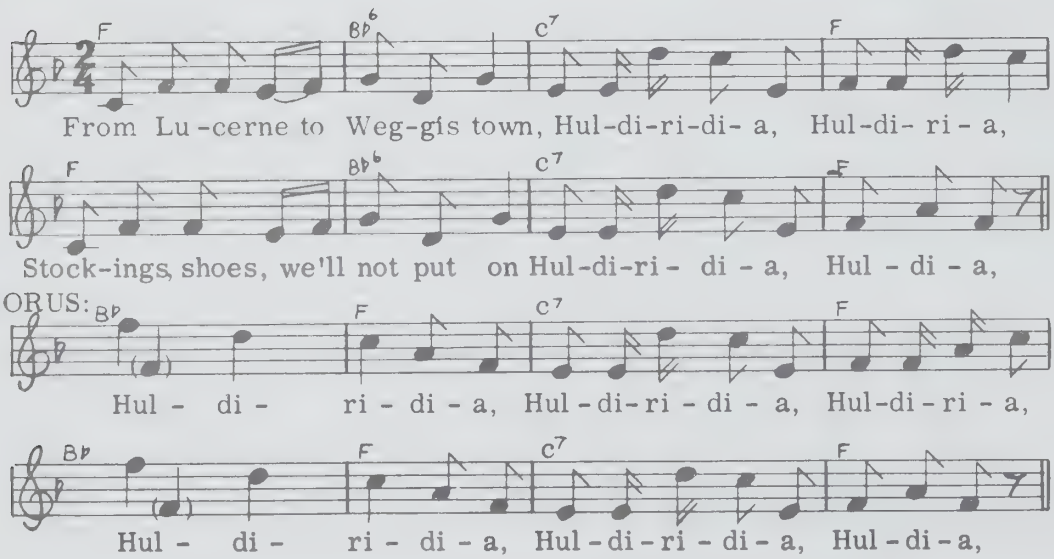
2. Watching from my cottage door
Ah, I see him ride once more
Eager for our meeting
Far he waves a greeting
Waves a crimson kerchief
The kerchief that he always wore.

3. For my lad so brave and bold
I had neither land nor gold
Poor was I and lonely
I could give him only
Crimson broider'd kerchief
And all the love my heart could hold.

LAND OF THE SILVER BIRCH


Dm
Land of the sil - ver birch, Home of the Bea - ver
High on the rock - y ledge, I build my wig - wam
Dm
Gm
A(m)
Where still the might - y moose wan - ders at will
Close to the wa - ter's edge sil - ent and still
Dm
Gm
Blue lake and rock - y shore, I will re - turn once more
Dm (unison)
Boom de de Boom Boom, Boom de de Boom Boom,
Boom de de Boom Boom, Boo - - - - oo - - - oom.

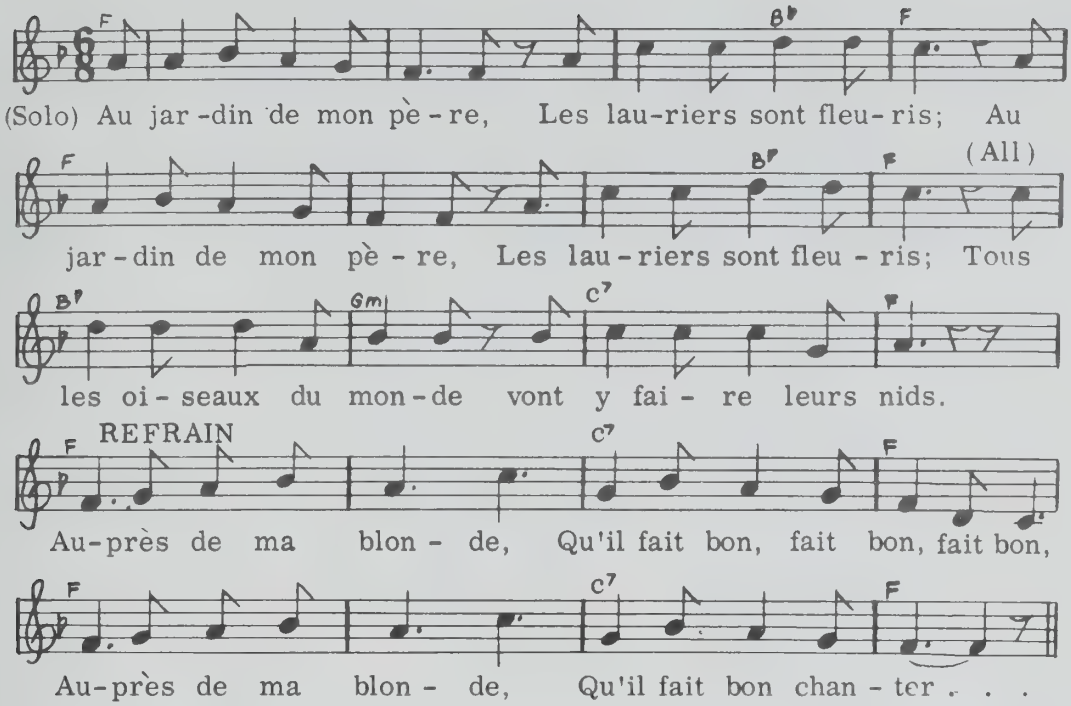
WEGGIS SONG


F
B♭6
C7
F
From Lu - cerne to Weg - gis town, Hul - di - ri - di - a, Hul - di - ri - a,
F
B♭6
C7
F
Stock - ings, shoes, we'll not put on Hul - di - ri - di - a, Hul - di - a,
CHORUS:
B♭
F
C7
F
Hul - di - ri - di - a, Hul - di - ri - di - a, Hul - di - ri - a,
B♭
F
C7
F
Hul - di - ri - di - a, Hul - di - ri - di - a, Hul - di - a,

O'er the lake we'll sail away,
Hul - di - ri - di - a, Hul - di - ri - a,
Watch the pretty fish at play,
Hul - di - ri - di - a, Hul - di - a,

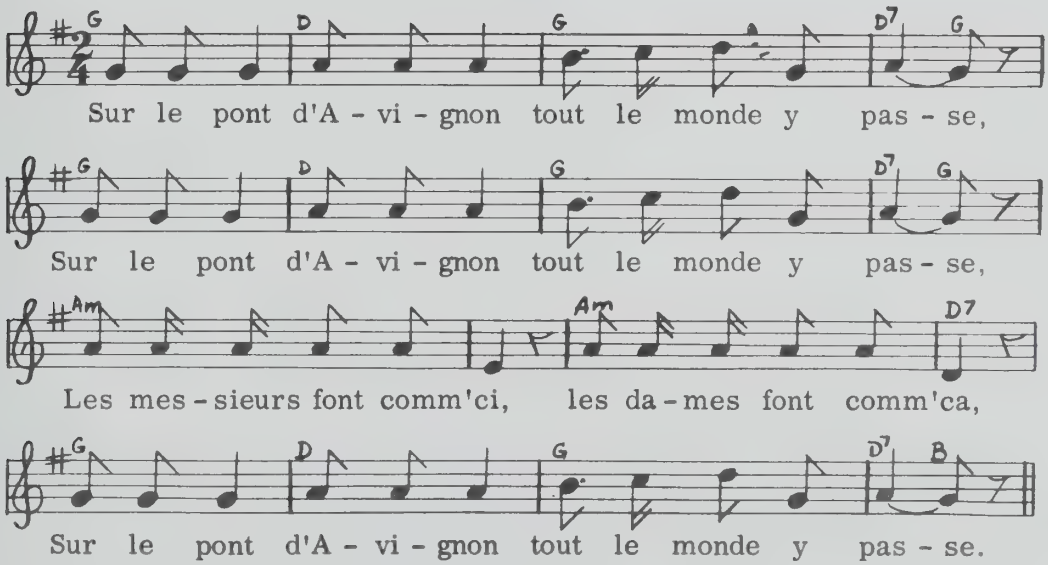
At Weggis we begin to climb,
Hul - di - ri - di - a, Hul - di - ri - a,
Girls and boys sing all the time,
Hul - di - ri - di - a, Hul - di - a.

AUPRES DE MA BLONDE


(Solo) Au jar-din de mon pè-re, Les lau-riers sont fleu-ris; Au
(All)
jar-din de mon pè-re, Les lau-riers sont fleu-ris; Tous
les oi-seaux du mon-de vont y fai-re leurs nids.
REFRAIN
Au-près de ma blon-de, Qu'il fait bon, fait bon, fait bon,
Au-près de ma blon-de, Qu'il fait bon chan-ter . . .

Oh, in my father's garden, The lilacs are in bloom;
Oh, in my father's garden, The lilacs are in bloom;
All the birds are singing, To make their nests they come.
REFRAIN: Near to my fair one,
Oh, it's good, It's good, It's good,
Near to my fair one, Oh it's good to sing!

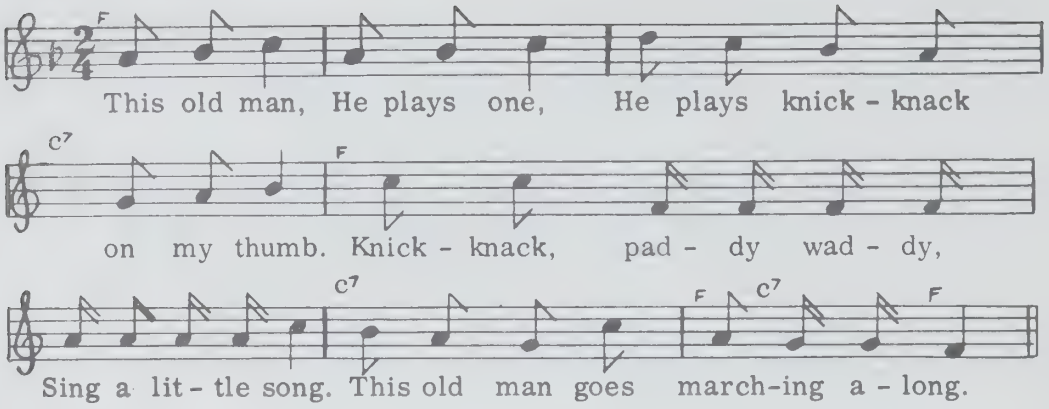
SUR LE PONT D'AVIGNON


Sur le pont d'A-vi-gnon tout le monde y pas-se,
Sur le pont d'A-vi-gnon tout le monde y pas-se,
Les mes-sieurs font comm'ci, les da-mes font comm'ca,
Sur le pont d'A-vi-gnon tout le monde y pas-se.

On the bridge at Avignon,
All the world goes by,
On the bridge at Avignon,
All the world goes by.

The boys, they go like this;
The girls, they go like that;
On the bridge at Avignon,
All the world goes by.

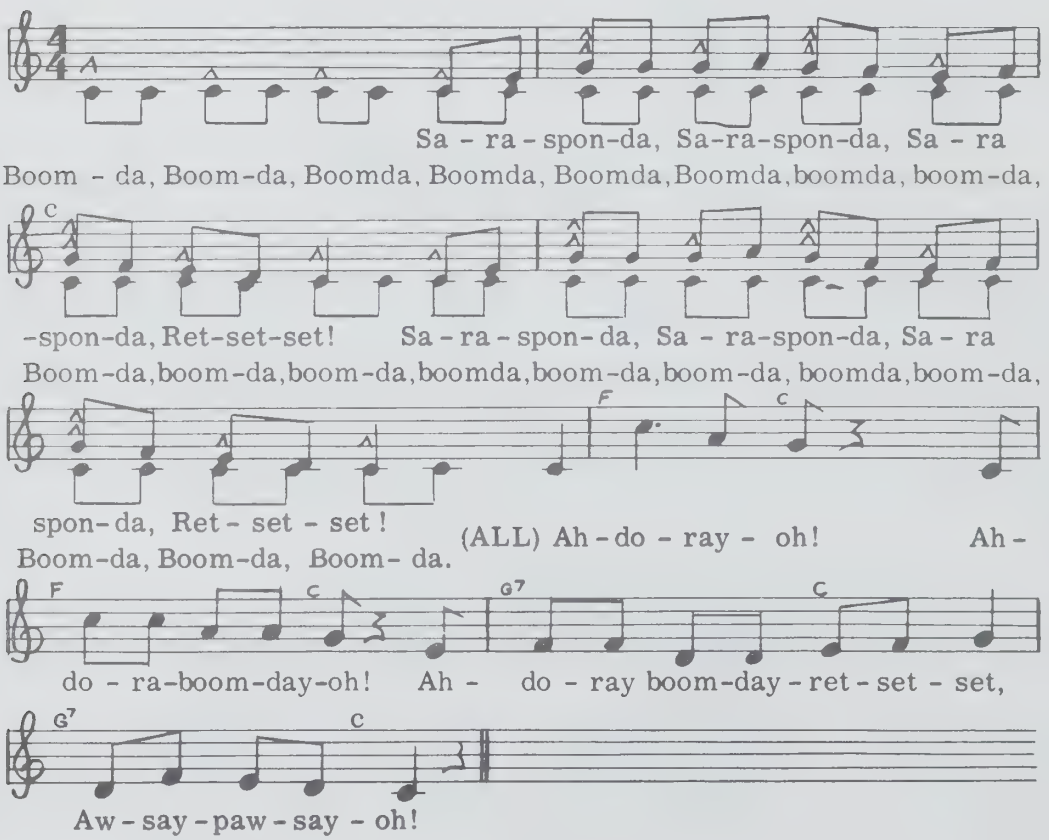
THIS OLD MAN


F
This old man, He plays one, He plays knick - knack
C7
F
on my thumb. Knick - knack, pad - dy wad - dy,
C7
F C7 F
Sing a lit - tle song. This old man goes march-ing a - long.

This old man, he plays two,
He plays knick - knack on my shoe.

Three — on my tree	Seven — on my devon
Four — on my door	Eight — on my pate
Five — on my hive	Nine — on my line
Six — on my sticks	Ten — now and then.

SARASPONDA


Sa - ra - spon-da, Sa-ra-spon-da, Sa - ra
Boom - da, Boom-da, Boomda, Boomda, Boomda, Boomda, boomda, boom-da,
C
-spon-da, Ret-set-set! Sa - ra - spon-da, Sa - ra-spon-da, Sa - ra
Boom-da, boom-da, boom-da, boomda, boom-da, boom-da, boomda, boom-da,
F C
spon-da, Ret - set - set!
(ALL) Ah - do - ray - oh! Ah -
Boom-da, Boom-da, Boom- da.
F C G7 C
do - ra-boom-day-oh! Ah - do - ray boom-day - ret - set - set,
G7 C
Aw - say - paw - say - oh!

The "Boom-da" should be sung by the boys in an undertone. It represents the "burr" of the spinning wheel. It should be sung very softly.

CHAPTER VIII

ROUNDS AND HARMONY SONGS

PURPOSE

- to introduce part singing
- to offer controlled competition
- to develop listening habits
- to carry music beyond the "ordinary"
- harmony singing leads to glee clubs and choirs

HELPFUL HINTS

Always use the whole group in "unison" while they are learning the song or getting "warmed up".

Unless a round is well-known have it sung in two sections before trying three or more.

Be sure to bring succeeding groups "in" at the right place in the music as marked.

Very young children enjoy rounds, particularly if there are one or two older children to sing along with them.

Add harmony to ordinary songs through "special endings" – two or three part harmony on the last few notes.

REMINDER LIST

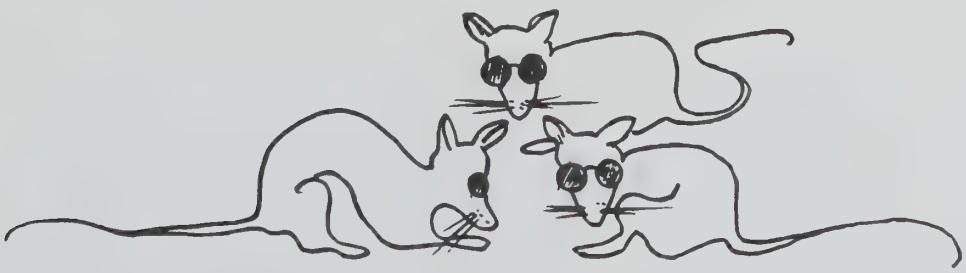
FOR ROUNDS

**Fire's Burning*
**Early to Bed*
**Soda Jerk Song*
**Grasshoppers Three*
**List to the Bells*
**Indians are High Minded*
Row, Row, Row Your Boat
Brother John
Tommy Tinker
Sweetly Sings the Donkey
Kookaburra
Whip-poor-will
Hear the Lively Frog
Why Shouldn't My Goose
White Coral Bells
Canoe Song
Where is John
Oh, How Lovely is the Evening
Round of Thanks
Man's Life's a Vapor
Upward Trail

*Words and music for these songs are given on the following pages.

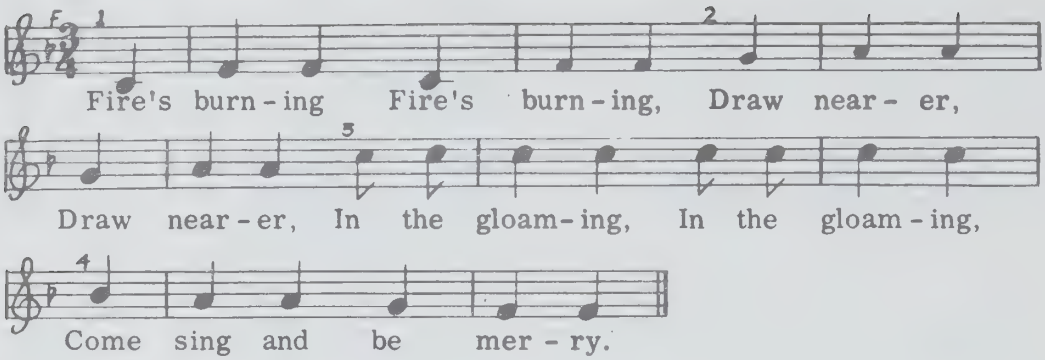
HARMONY SONGS

Rock-a-ma Soul
Steal Away
Old Black Joe

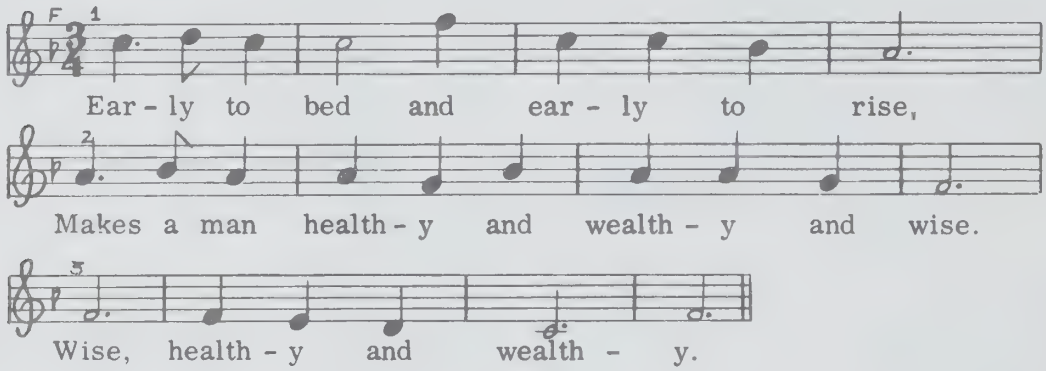


THREE BLIND MICE is a round to delight small children.

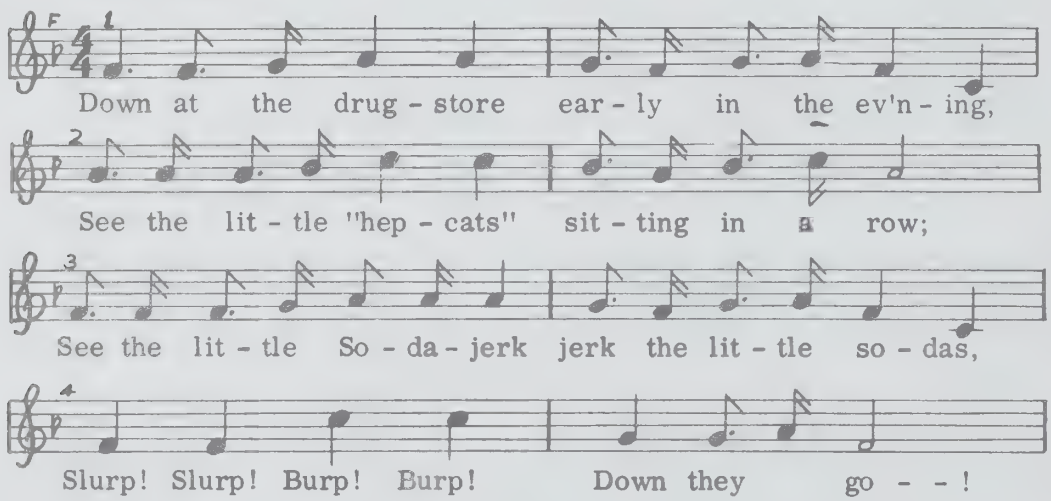
FIRE'S BURNING



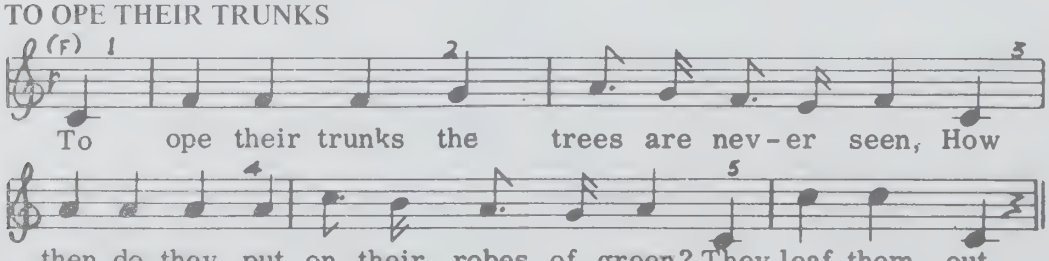
EARLY TO BED



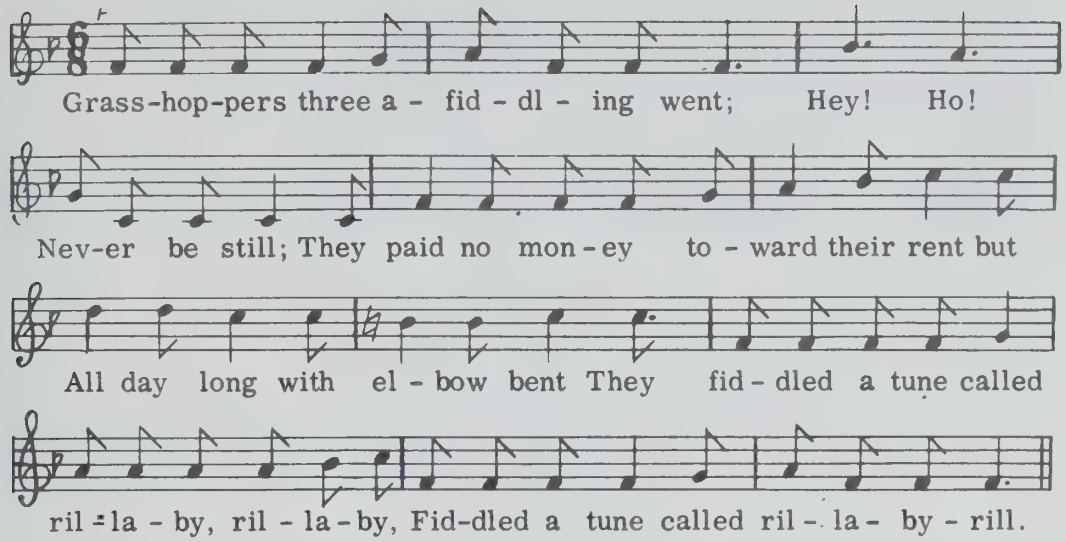
SODA JERK SONG


Down at the drug - store ear - ly in the ev'n - ing,
See the lit - tle "hep - cats" sit - ting in a row;
See the lit - tle So - da - jerk jerk the lit - tle so - das,
Slurp! Slurp! Burp! Burp! Down they go - - !

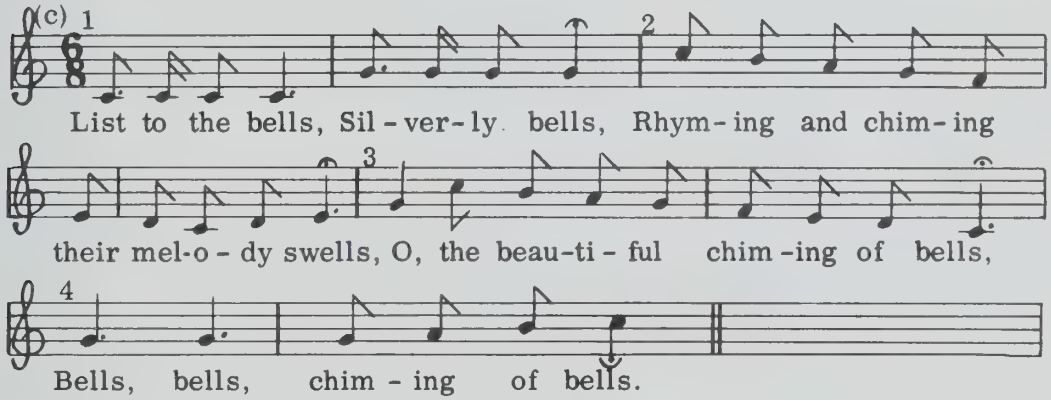
TO OPE THEIR TRUNKS



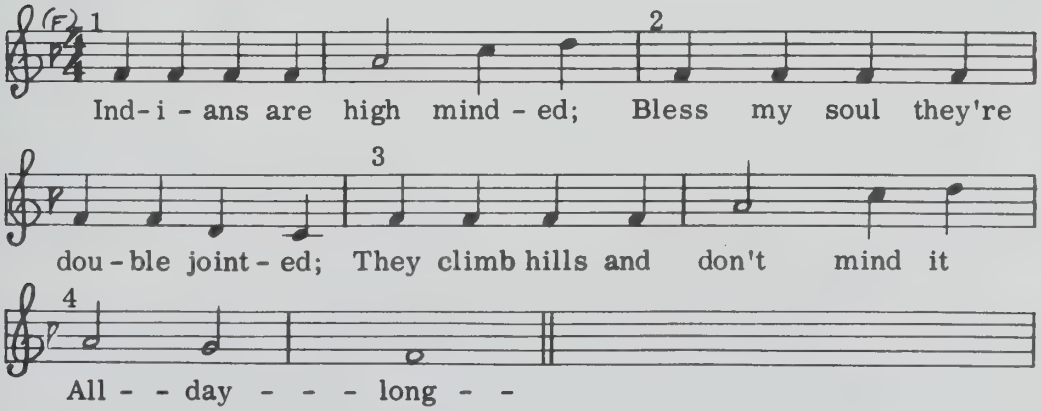
GRASSHOPPERS THREE


Grass-hop-pers three a - fid - dl - ing went; Hey! Ho!
Nev-er be still; They paid no mon - ey to - ward their rent but
All day long with el - bow bent They fid - dled a tune called
ril - la - by, ril - la - by, Fid-dled a tune called ril - la - by - rill.

LIST TO THE BELLS


(c) 1
List to the bells, Sil - ver - ly bells, Rhym - ing and chim - ing
2
3
their mel-o - dy swells, O, the beau-ti - ful chim - ing of bells,
4
Bells, bells, chim - ing of bells.

INDIANS ARE HIGH-MINDED



CHAPTER IX

SACRED AND PATRIOTIC SONGS

PURPOSE

- for special events such as opening and closing ceremonies, mealtime, worship service, celebrations, parents' night;
- to help introduce the spiritual side of the program: love of God, of the great outdoors, of our friends, etc.
- to help introduce the classical music of the masters;
- to create a desire for greater musical knowledge.

HELPFUL HINTS

Be certain that there is a dignity or reverence in each song. There is plenty of opportunity for comedy in other songs.

Create an appropriate atmosphere by having the children stand or face in a certain direction (e.g. the setting sun for *Taps* p. 27).

Impress on the children the purpose of each song and explain the words.

Tell the children about the composer or the origin of the song.

Keep the "time" appropriate to the meaning – usually slow.

ABOUT THE SONGS WHICH FOLLOW:

GOD HAS CREATED A NEW DAY (page 27) – for opening services.

PRAISE FOR BREAD (page 27) – A grace for breakfast, dinner or supper.

GOD WHO TOUCHEST EARTH WITH BEAUTY (page 27) – One of the loveliest hymns for general use and it was composed by a Canadian.

TAPS (page 27) – to end the day's proceedings.

UPWARD TRAIL (page 28) – A good hiking song.

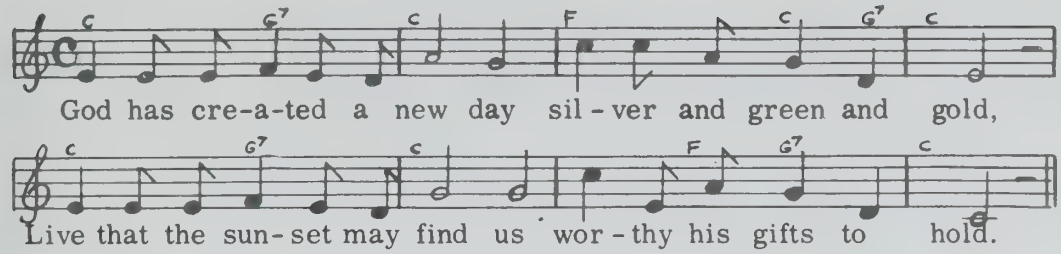
PEACE OF THE RIVER (page 28) – When you reach your destination.

SING YOUR WAY HOME (Page 28) – Children like to do just as the song title says – a fine way to show they have had a happy day on a happy playground.

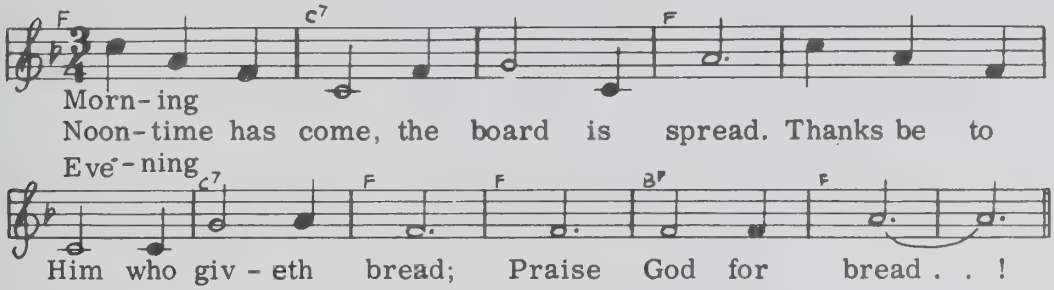
REMINDER LIST

Abide With Me
O God Our Help in Ages Past
Jacob's Ladder
Li'l David Play on Your Harp
Praise Ye the Lord
I've Got the Joy
Amen
Witchcraft
Brahm's Lullaby
The Maple Leaf Forever
Little Sir Echo
I Would Be True
Follow the Gleam
The Vesper Hymn
For the Beauty of the Earth
This is My Father's World
Beauty Around Us
Land of Hope and Glory
O Canada
God Save the Queen

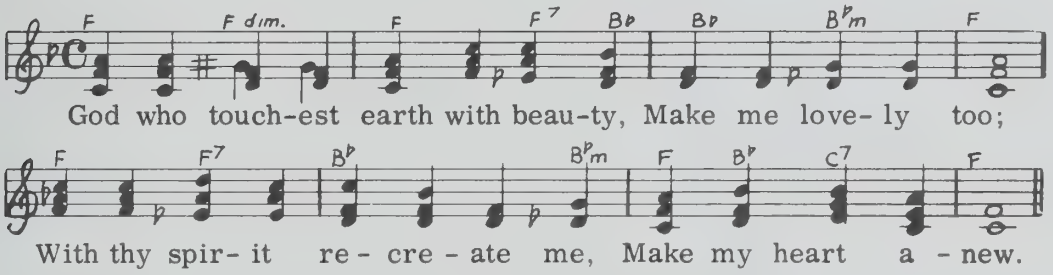
GOD HAS CREATED A NEW DAY



PRAISE FOR BREAD



GOD WHO TOUCHEST EARTH



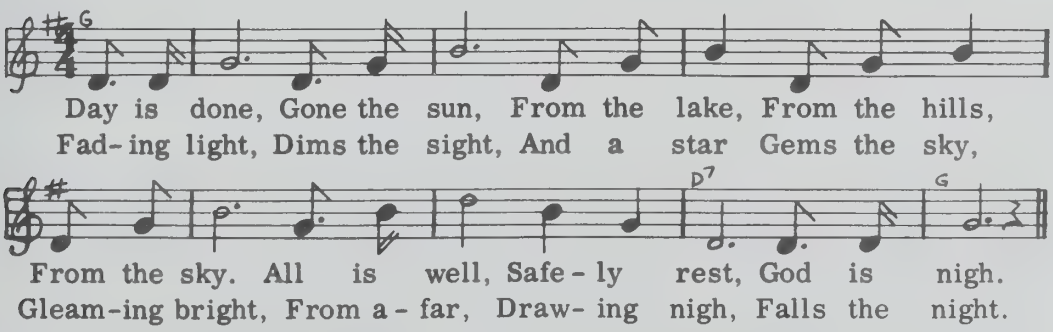
Like the springs and running waters
Make me crystal pure.
Like the rocks of towering grandeur
Make me strong and sure.

Like Thy dancing waves in sunlight
Make me glad and free;
Like the straightness of the pine tree
Let me upright be.

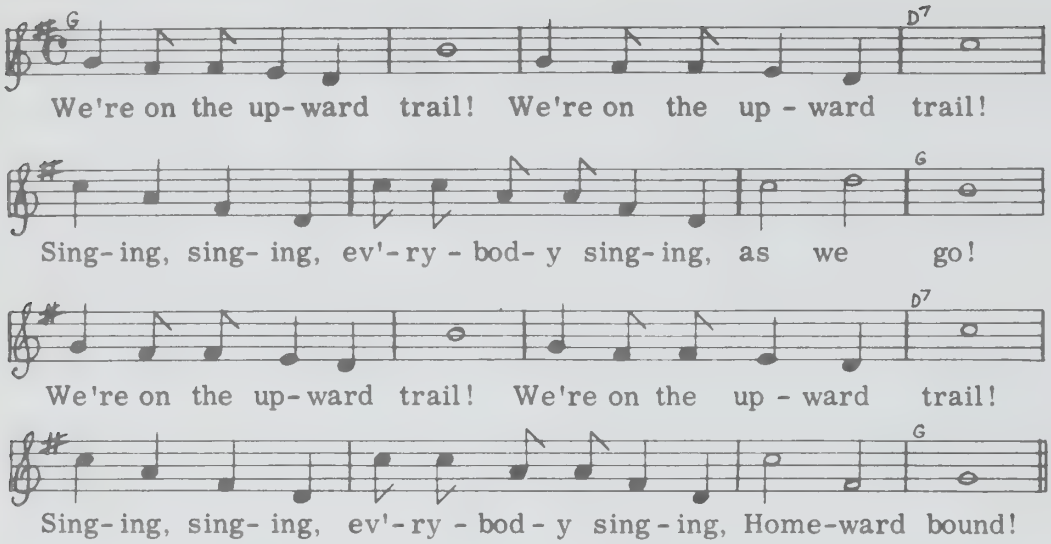
Like the arching of the heavens
Lift my thoughts above;
Turn my dreams to noble action—
Ministries of love.

God who touchest earth with beauty
Make me lovely too.
Keep me ever by Thy spirit
Pure and strong and true.

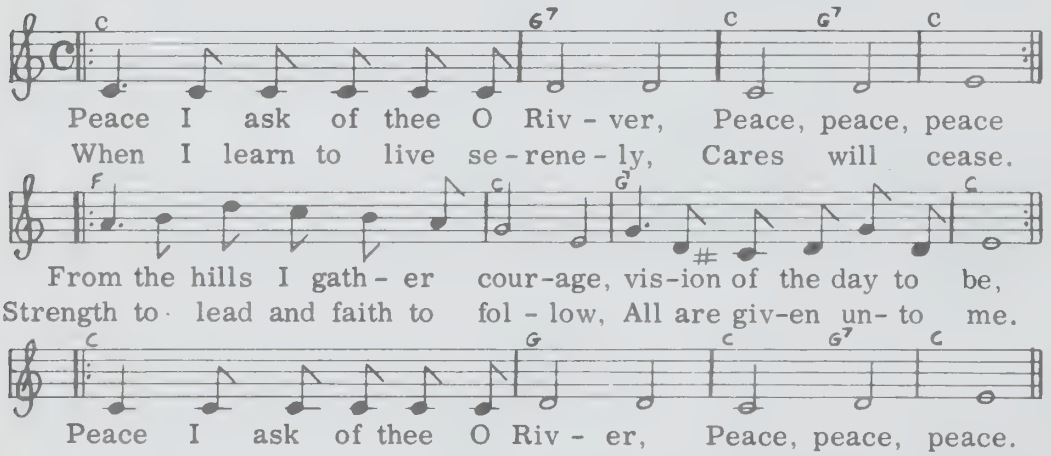
TAPS


Day is done, Gone the sun, From the lake, From the hills,
Fad-ing light, Dims the sight, And a star Gems the sky,
From the sky. All is well, Safe-ly rest, God is nigh.
Gleam-ing bright, From a-far, Draw-ing nigh, Falls the night.

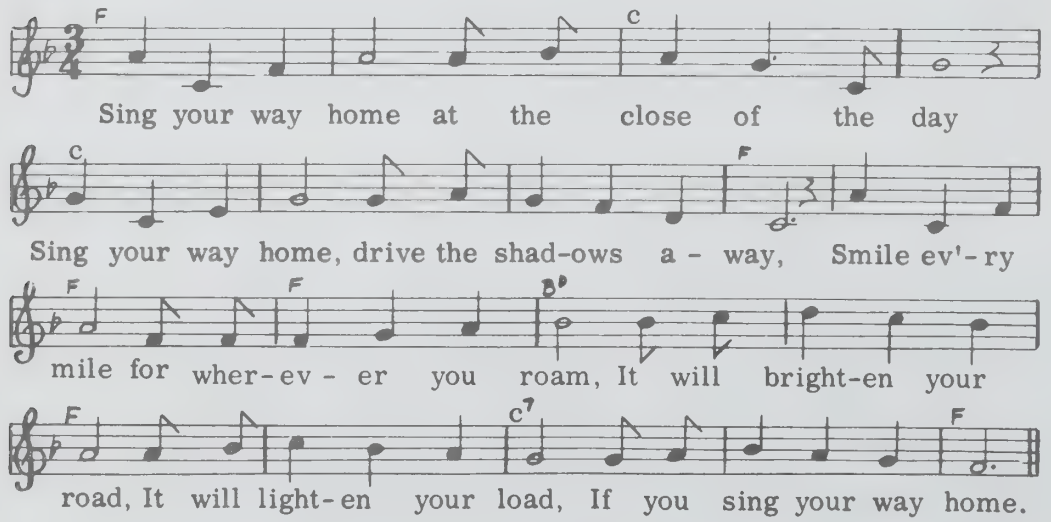
UPWARD TRAIL


We're on the up-ward trail! We're on the up - ward trail!
Sing-ing, sing- ing, ev'-ry - bod- y sing-ing, as we go!
We're on the up-ward trail! We're on the up - ward trail!
Sing-ing, sing- ing, ev'-ry - bod - y sing - ing, Home-ward bound!

PEACE OF THE RIVER


Peace I ask of thee O Riv - ver, Peace, peace, peace
When I learn to live se - rene - ly, Cares will cease.
From the hills I gath - er cour-age, vis-ion of the day to be,
Strength to lead and faith to fol - low, All are giv-en un- to me.
Peace I ask of thee O Riv - er, Peace, peace, peace.

SING YOUR WAY HOME


Sing your way home at the close of the day
Sing your way home, drive the shad-ows a - way, Smile ev'-ry
mile for wher-ev - er you roam, It will bright-en your
road, It will light-en your load, If you sing your way home.

CHAPTER X

SINGING GAMES

PURPOSE

- to introduce music in still another form, in the daily playground program
- to keep a large number of children happily occupied without the use of equipment
- to develop a form of dramatics, for these singing games are largely the acting out of simple folk songs
- to co-ordinate song, rhythmic movement and acting
- to teach an activity with carry-over value. These games are the kind the children will organize themselves.

HELPFUL HINTS

Get the children into formation before telling them the name of the game.

Teach the simple tune and words and have the children sing them through before starting the actions.

Teach the actions one at a time.

Use the many variations of these familiar games.

Use plenty of new games, or variations of old ones the children already know.

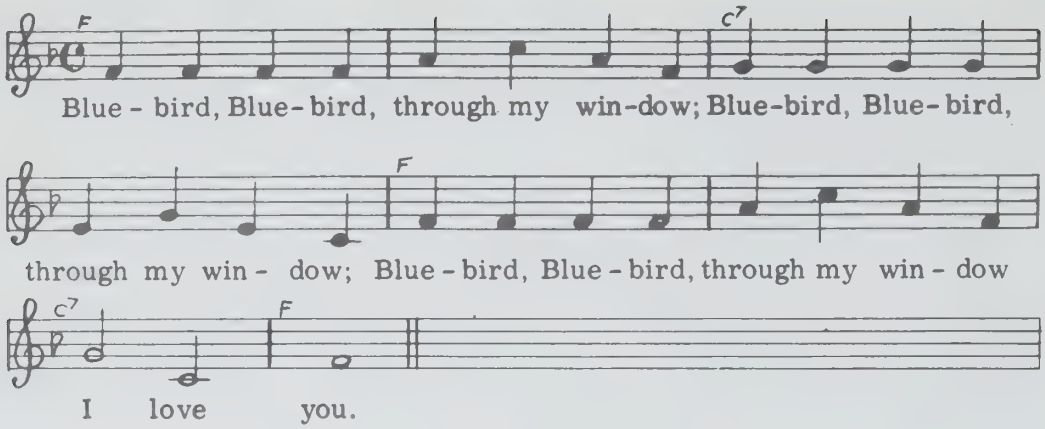
A game will remain popular all season if it is not played for too long at any one time.

REMINDER LIST

** Bluebird, Bluebird*
** Shoemaker Dance*
** The Farmer in the Field*
** The Paw Paw Patch*
** Rig - a - jig - jig*
** Go All Around the Village*
** Rice, Sugar and Tea*
** Red River Valley*
** Four in a Boat*
** Betsy Liner*
Daisy, Daisy
Here We Go Round the Mountain
Bingo
Farmer in the Dell
Did You Ever See a Lassie
Mulberry Bush
A Tisket, a Tasket
Looby Loo
Muffin Man
London Bridge
Skip to My Lou
East Side, West Side
Little Ball, Go East
Nuts in May
Go In and Out the Window
Little White Daisies
Dollar, Dollar
Come, Let Us be Joyful
Jennie Crack Corn
Turn the Glasses Over
Shoo Fly
Honey You Can't Love One
Brown-eyed Mary
Hickory, Dickory Dock
Hop O Squirrel
Windmill
Pass this Shoe
Glow Worm
Grand March
Time to Sing
Words Without Song
Crested Hen
She'll be Coming Round the Mountain
Jolly is the Miller
Polly Wolly Doodle
Pop! Goes the Weasel
Virginia Reel
Ach Ja
Golden Slippers
Ace of Diamonds
Shake Them Simmons Down
Oh Johnny
Send My Brown Jug
I'm a Little Tea Pot
Oats, Peas, Beans and Barley Grow
Kash - un - ga

* Words, music and actions for these songs are given on the following pages.

BLUEBIRD, BLUEBIRD


F
C7
Blue - bird, Blue - bird, through my win-dow; Blue-bird, Blue - bird,
F
through my win - dow; Blue - bird, Blue - bird, through my win - dow
C7
F
I love you.

ALL SING:

(1)

Bluebird, bluebird, through my window,
Bluebird, bluebird, through my window,
Bluebird, bluebird, through my window

I love you.

ACTIONS:

Players join hands in a circle with arms raised to make windows. One or more bluebirds skip in and out through the windows as they move around the circle.

(2)

Tippy, tappy on my shoulder,
Tippy, tappy on my shoulder,
Tippy, tappy on my shoulder,
I love you.

Each bluebird chooses a partner and stands behind her tapping on her shoulder.

(3)

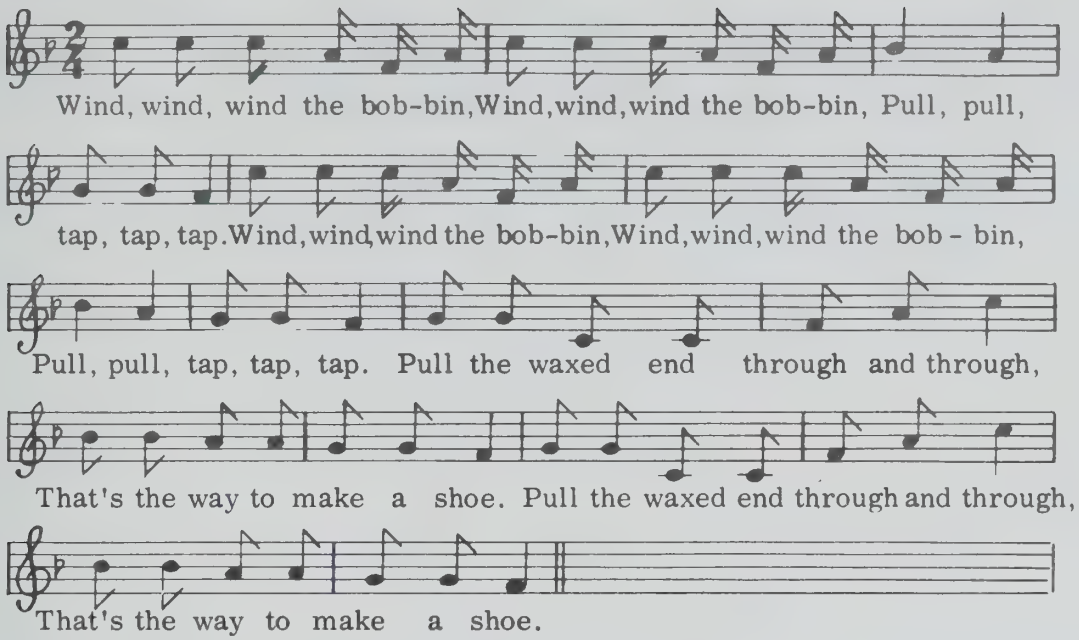
Let's take a walk with a goose and
a gander,
Let's take a walk with a goose and
a gander,
Let's take a walk with a goose and
a gander,
I love you.

The partner now follows the bluebird around through the windows. At the end of the verse the old bluebirds join the circle and their partners become new bluebirds.

Note: When boys are chosen, it sometimes makes the game more fun if the children sing "buzzard" instead of "bluebird".

The words to this game may be new to you and the children on your playground but the tune is the same as *One Little, Two Little, Three Little Indians.* The children will have no trouble imagining they are dainty little "bluebirds" or big, black "buzzards".

SHOEMAKER DANCE


Wind, wind, wind the bob-bin, Wind, wind, wind the bob-bin, Pull, pull,
tap, tap, tap. Wind, wind, wind the bob-bin, Wind, wind, wind the bob - bin,
Pull, pull, tap, tap, tap. Pull the waxed end through and through,
That's the way to make a shoe. Pull the waxed end through and through,
That's the way to make a shoe.

ALL SING:

(1)

Wind, wind, wind the bobbin,
Wind, wind, wind the bobbin,
Pull, pull, tap, tap, tap,

Wind, wind, wind the bobbin,
Wind, wind, wind the bobbin,
Pull, pull, tap, tap, tap.

(2)

Pull the waxed end through and through,
That's the way to make a shoe,
Pull the waxed end through and through,
That's the way to make a shoe.

ACTIONS:

Children stand in a double circle with partners facing. Each child has his hands clenched before him, elbows bent and held high.

On the *first* line the players circle hands round each other in a winding motion, winding up and away from the body.

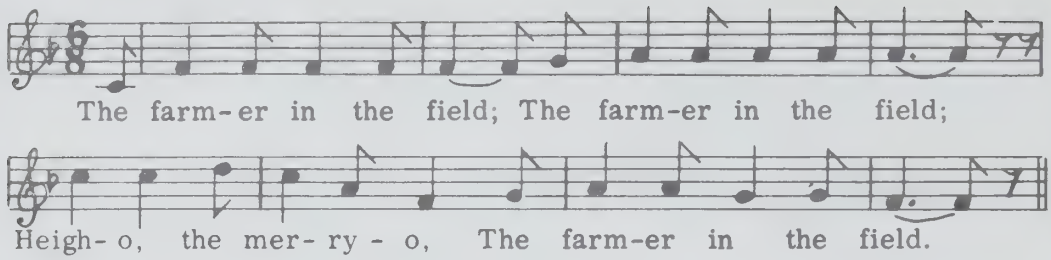
On the *second* line reverse the winding, moving the hands down and toward the body.

For the *third* line each player makes a pulling motion on the word "pull", as if stretching a thread. Then clap hands three times. (These actions are repeated with the words.)

Partners join inside hands, facing counter-clockwise and skip around while singing the second part. If older children are playing they may use a polka for this part.

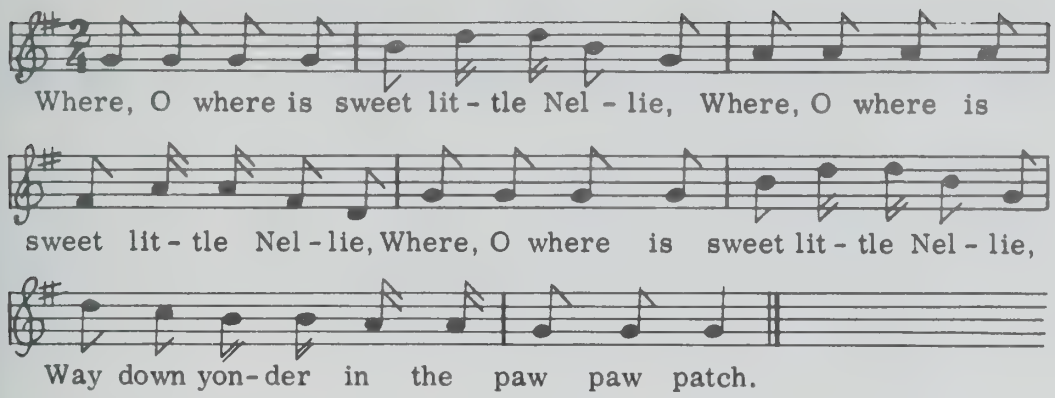
Here is an old Danish dance telling the story of a shoemaker making shoes for the little children. The actions and the song are much more fun if the players are first told the story so that they too may become "shoemakers".

THE FARMER IN THE FIELD



ALL SING:	ACTIONS:
(1) The farmer in the field, The farmer in the field, Heigh-o the merry-o, The farmer in the field.	All the children with the exception of one boy join hands in a large circle and walk to the right. The boy chosen as the "farmer" stands in the centre.
(2) The farmer takes a horse, The farmer takes a horse, Heigh-o the merry-o, The farmer takes a horse.	The farmer chooses a player for a horse and brings him into the centre or "the field" while the other children continue to circle to the right.
(3) The horse takes the cow...	The "horse" chooses another for a cow
(4) The cow takes the sheep...	and
(5) The sheep takes the dog...	so
(6) The dog takes the hen....	on
(7) The farmer falls asleep...	The farmer sits down and pretends that he is sleeping.
(8) The fences fall down...	The circle stops, the children drop hands but remain standing where they are.
(9) The animals run away...	All the children who are animals run away and hide. The leader may restrict the area.
(10) The farmer wakes up...	The farmer jumps up and must run and tag the animals who have run away. Then they must return to the "field" and stay there. The last one tagged is the new farmer.

THE PAW PAW PATCH


Where, O where is sweet lit - tle Nel - lie, Where, O where is
sweet lit - tle Nel - lie, Where, O where is sweet lit - tle Nel - lie,
Way down yon - der in the paw paw patch.

ALL SING:

(1)
Where, O where is sweet little Nellie*
Where, O where is sweet little Nellie,
Where, O where is sweet little Nellie,
Way down yonder in the paw pawpatch.

*Sing the name of the girl at the head of the line.

ACTIONS:

The children stand in Virginia Reel formation, two lines of six with partners facing. The lines are about three steps apart. The girls are to the right of the boys when they face the head of the set.

While the first verse is being sung, the girl at the head of the line turns to her right and skips down behind the girls' line and continues around the boys' line to her place.

(2)
Come on, boys, let's go find her,
Come on, boys, let's go find her,
Come on, boys, let's go find her,
Way down yonder in the paw paw patch.

During the second verse the same girl skips around the set motioning to the line of boys to follow. All of the boys in the line follow her around the set, one behind the other, until they are back to place.

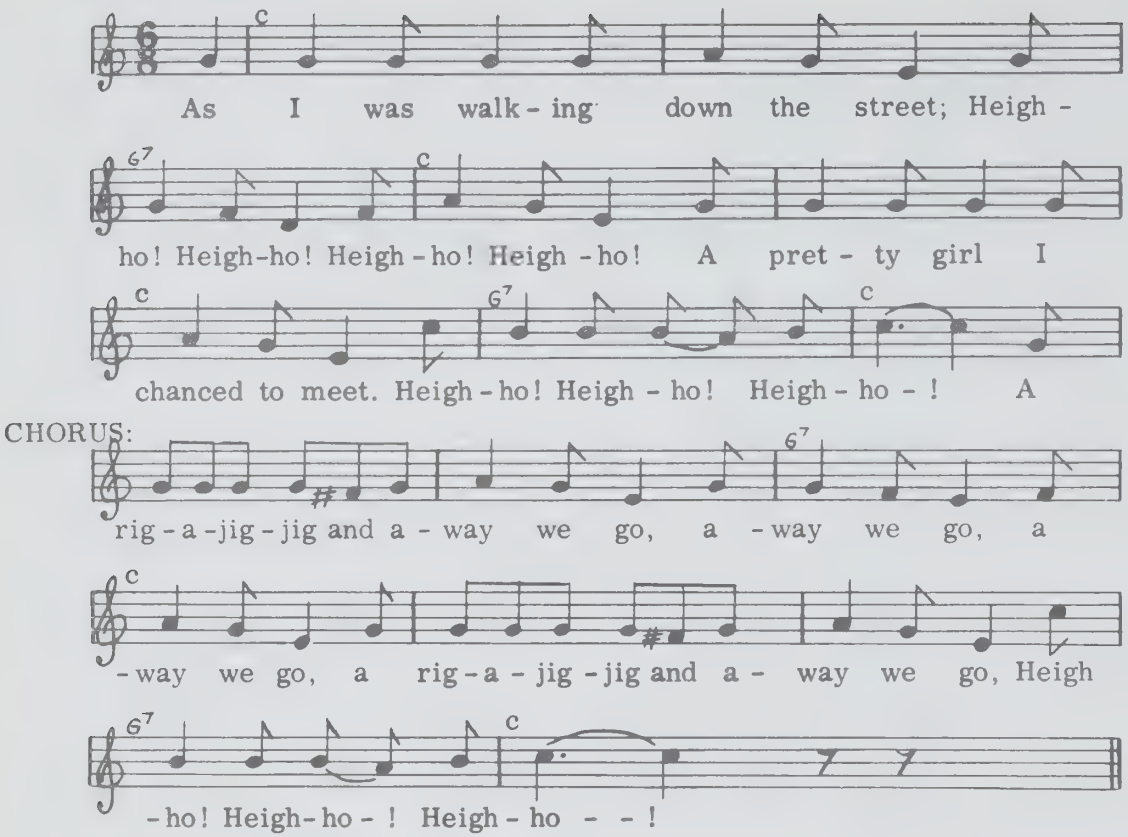
(3)
Pickin' up paw paws, puttin' 'em in her pocket,
Pickin' up paw paws, puttin' 'em in her pocket,
Pickin' up paw paws, puttin' 'em in her pocket,
Way down yonder in the paw paw patch.

The first girl leads the line of girls to the right and the first boy leads the line of boys to the left. They meet at the foot of the set and the first couple join hands to form an arch. The second couple join inside hands and move up to the first position, passing through the arch, followed by the other four couples. The first couple is now at the foot.

Couples drop hands and form straight lines again facing partners. Begin the song for the new "first" couple.

This singing game comes from Kentucky where the "paw paw" fruit grows. It is simple enough for young children to understand and is good fun for the older group. Try playing it through for the boys—"Where, O where is poor little Willie".

RIG-A-JIG-JIG


C
As I was walk - ing down the street; Heigh -
G7 C
ho! Heigh-ho! Heigh - ho! Heigh - ho! A pret - ty girl I
C G7 C
chanced to meet. Heigh - ho! Heigh - ho! Heigh - ho - ! A
CHORUS:
G7
rig - a - jig - jig and a - way we go, a - way we go, a
C
- way we go, a rig - a - jig - jig and a - way we go, Heigh
G7 C
- ho! Heigh - ho - ! Heigh - ho - - !

FORMATION: Single circle, no partners.

ACTIONS:

ALL SING:

As I was walking down the street;
Heigh-ho! Heigh-ho! Heigh-ho! Heigh-ho!

One player is in the centre. He (or she) walks around as all sing.

A pretty girl (handsome boy) I chanced to meet;
Heigh-ho! Heigh-ho! Heigh-ho!

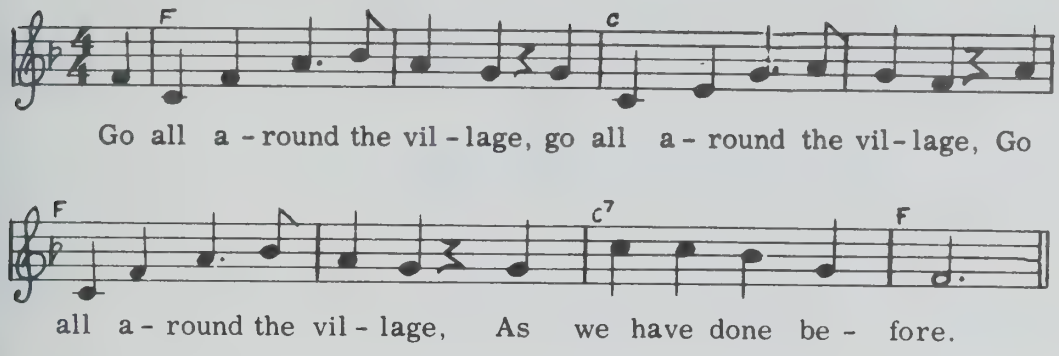
He takes a partner from the circle and they skip around the circle together during the chorus.

CHORUS:

A rig-a-jig-jig and away we go,
Away we go, away we go,
A rig-a-jig-jig and away we go,
Heigh-ho! Heigh-ho! Heigh-ho!

At the end of the chorus the game is repeated. Both players remain in the centre walking around in single file until the time for each to choose a partner. Keep repeating until all players are in the centre.

GO ALL AROUND THE VILLAGE



ALL SING:

(1)

Go all around the village,
Go all around the village,
Go all around the village,
As we have done before.

ACTIONS:

The children join hands in a single circle. One player is in the centre and while the first verse is being sung, he skips around the circle.

(2)

Go in and out the windows,
Go in and out the windows,
Go in and out the windows,
As we have done before.

The children in the circle raise their joined hands to make windows and the player in the centre weaves in and out through the arches that are formed.

(3)

Go in and out the doorsteps,
Go in and out the doorsteps,
Go in and out the doorsteps,
As we have done before.

The children in the circle bend down and place their joined hands on the ground and the player in the centre weaves in and out over these "doorsteps".

(4)

Seek in the house your partner,
Seek in the house your partner,
Seek in the house your partner
And bow before you go.

Player in the centre stops before a chosen partner and makes a deep bow. Both of these players move to the centre to repeat the game.

RICE, SUGAR AND TEA

* The colour of the bird is determined by the predominating colour of the clothing worn by the child in the centre. If the child is wearing a red coat the song would be "Here stands a Redbird" etc.

ALL SING:

(1)
Here stands a Bluebird,
Tra, la, la, la, la!
Here stands a Bluebird,
Tra, la, la, la, la!
Rice, sugar and tea.

ACTIONS:

One child is chosen to stand in the centre as the "bluebird". The other children join hands in a single circle. During the first verse the circle moves to the left (clockwise).

(2)
Let me see your motions,
Tra, la, la, la, la! etc.

Circle stands still and the child in the centre makes descriptive movements such as a dancer, a sailor, a wood-chopper, a singer.

(3)
Very pretty motions,
Tra, la, la, la, la! etc.

The children in the circle imitate the motions of the child in the centre.

(4)
Choose yourself a partner,
Tra, la, la, la, la!
Choose yourself a partner,
Tra, la, la, la, la!
Rice, sugar and tea.

The circle moves to the left again and the child in the centre chooses one of the players for a partner. At the end of the (4) verse the old "bluebird" joins the circle leaving his partner in the centre to repeat the game.

RED RIVER VALLEY

F
Now you lead right on down the val - ley - -, And you
F
C7
cir - cle to the left and to the right; - - And you
F
B♭
swing with the girl in the val - ley - -, And you
C7
F
swing with your Red Ri - ver girl - - !

FORMATION: Trios facing trios, around a large circle. The boy is in the centre with a girl on each arm. The girl on the left is the one "in the valley" and the one on the right is the "Red River girl".

ALL SING:

ACTIONS:

(1)

Now you lead right on down the valley,
And you circle to the left and to the right,

Trio links arms, moves to the right around the trio they were facing, to meet another trio. These 6 players join hands and circle 4 steps to the left and 4 steps to the right.
(This action is repeated for the first two lines of each verse.)

And you swing with the girl in the valley,
And you swing with your Red River girl.

Centre person swings the girl on his left, then the one on his right.

(2)

Then you lead right on down the valley,
And you circle to the left and to the right,
Now the girls make a wheel in the valley,
And the boys do-si-do so polite.

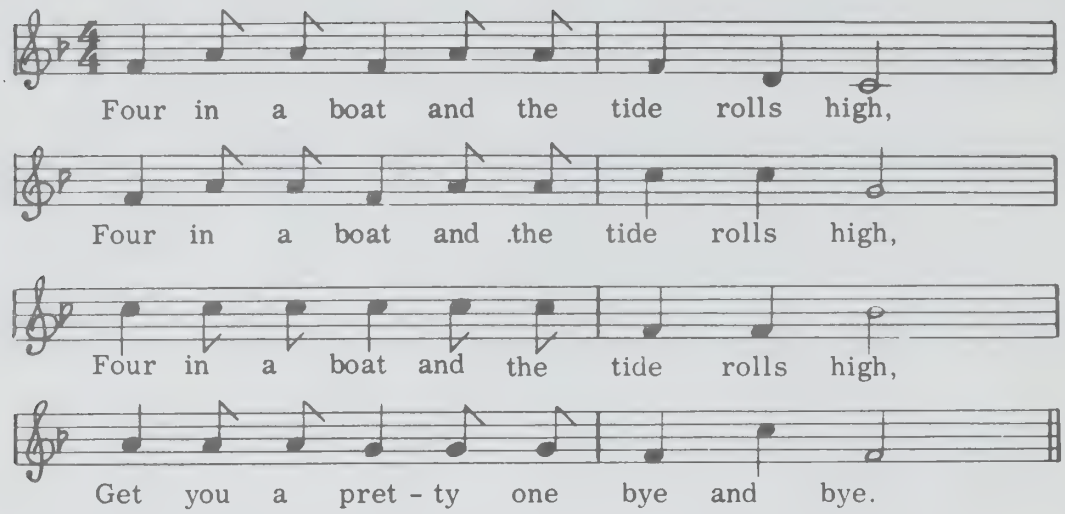
Lead on and circle, then the girls make a right hand star and walk once around to place. The boys do a regular do-si-do.

(3)

And you lead right on down the valley,
And you circle to the left and to the right,
And you lose the girl in the valley,
And you lose your Red River girl.

Lead on and circle, then the girls on the left of their partners change places and the girls on the right change places. This gives the boy two new girls.

FOUR IN A BOAT


Four in a boat and the tide rolls high,
Four in a boat and the tide rolls high,
Four in a boat and the tide rolls high,
Get you a pret - ty one bye and bye.

ALL SING:

(1)
Four in a boat and the tide rolls high,
Four in a boat and the tide rolls high,
Four in a boat and the tide rolls high,
Get you a pretty one bye and bye.

ACTIONS:

The children stand in a single circle with hands joined. Four players make an inner circle. The large circle moves to the left or counter-clockwise while the small circle moves in the opposite direction.

(2)
Get me a pretty one, stay all day,
Get me a pretty one, stay all day,
Get me a pretty one, stay all day,
We don't care what the old folks say.

The four in the centre each choose a partner while the outer circle continues to move. Now there are eight in the inner circle.

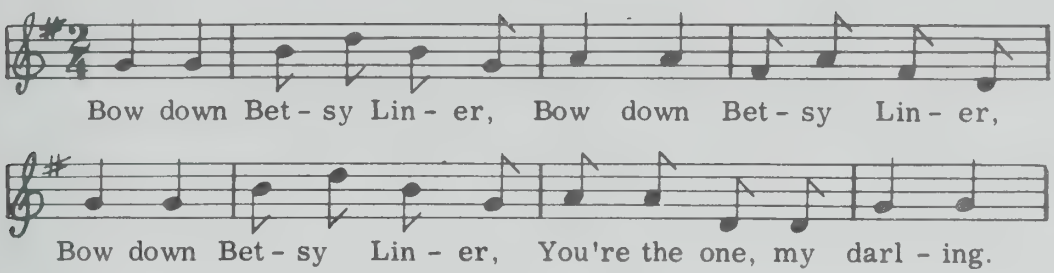
(3)
Eight in the boat and it won't go 'round,
Eight in the boat and it won't go 'round,
Eight in the boat and it won't go 'round,
Swing that pretty one you've just found.

Both circles stop moving and the partners in the centre join both hands and skip around each other to the end of the verse.

The original four join the outside circle and their partners are the next "four in a boat".

No partners are needed to start this singing game. Here again we have a story in our game and children will enjoy being tossed about on the waves in the little boat that will only hold four people and refuses to "go 'round" when loaded with eight.

BETSY LINER



FORMATION: as for the Virginia Reel—two lines of six with partners facing. The girls are in the line to the right of the boys as they face the head of the set.

ALL SING:

(1)
Bow down Betsy Liner,
Bow down Betsy Liner,
Bow down Betsy Liner,
You're the one, my darling.

ACTIONS:

Partners move forward with 3 steps and make a slight bow to each other. On the second line they back up 3 steps to place.

On the last two lines of the verse this forward and back action is repeated.

(2)
Right hand swing Betsy Liner,
(three times)
You're the one, my darling.

Partners join right hands and turn completely around each other and back into place. This is done twice.

(3)
Left hand swing Betsy Liner,
(three times)
You're the one, my darling.

Partners join left hands and turn completely around each other and back into place. Repeat.

(4)
Both hands swing Betsy Liner,
(three times)
You're the one, my darling.

Partners join right hands (both hands now) and complete the figure as before.

(5)
Do - si - do Betsy Liner,
(three times)
You're the one, my darling.

Partners move past each other with right shoulders passing, step across to the right past partner, and back into place. Repeat.

(6)
Slide 'er up and down Betsy
(three times) Liner,
You're the one, my darling.

First boy and girl join both hands and skip sideways to the foot of the set and back.

(7)
Moon and stars, shinin' too,
Moon and stars, shinin' too,
Moon and stars, shinin' too,
You're the one, my darling.

First girl leads the line of girls to the right and the first boy leads the line of boys to the left. They meet at the foot of the set and the first couple join both hands to form an arch. The second couple join inside hands and move through the arch to the head of the set, followed by the other four couples.

Repeat the game until each couple has been at the head of the set.

CHAPTER XI

FOLK AND SQUARE DANCES

PURPOSE

- to add music and colour to your playground program
- to develop skill in basic dance steps
- to teach poise and rhythm
- to assist in the development of social skills
- to teach children an activity that can be enjoyed within a family unit
- to learn something of the customs of people in other lands through the stories told in their dances.

HELPFUL HINTS

Teach the formation and terms first.

Teach only the simplest figures first so the activity can get started.

Teach new figures one at a time and have the children walk through them before dancing to the music and call.

Encourage skill along with the fun of the dance.

Give some of the older children an opportunity to learn and use the calls.

Use the dances as a demonstration on special family days.

Use them as a mass activity for finale of playground season.

TO THE LEADER

The formation of the square set is the first step in teaching square dancing. A set consists of four couples facing the centre of a square. They should be close enough to touch without stretching —about eight feet across. Beginners may have to be reminded several times of the SQUARE formation and the approximate size of the square if they spread out too far.

When the square has been formed, the girl will be on the right of her partner. Most of the calls are directed to the boy and he will find that the most important person in the set is his partner, who is on his RIGHT, and he will also have to know the CORNER, who is the girl on his LEFT.

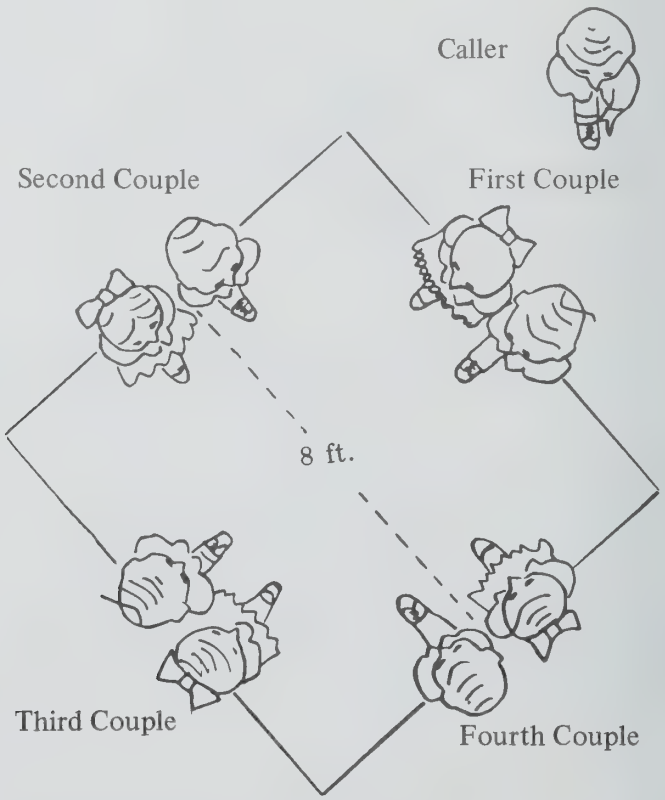
Each couple has a definite position in the set and they must return to that place to complete each figure. The names of the positions are:

FIRST COUPLE (or Head Couple)—stand with their backs to the caller.

SECOND COUPLE—stand to the right of the First Couple.

THIRD COUPLE—stand opposite the First Couple.

FOURTH COUPLE (or Last Couple)—stand to the left of the First Couple and opposite the Second Couple.



With this formation we are ready to walk through our first introduction and then—on with the dance!

SQUARE DANCES

IGLOO

Music: *Little Brown Jug* (or other 4/4 time).
Record: *World of Fun*, M 107 or Victor 29750.

INTRODUCTION:

Honour your partners, corners address,

Partners face and boy makes slight bow while girl curtsies. They turn and face corners and do the same.

Join your hands and away to the west,
All the way 'round like a great big wheel,
The harder you go the better you feel,

The eight dancers in the set join hands and circle all the way round to the left.
A "patter" call to give the dancers time to circle around.

When you get home you swing your own,
Swing your own and you'll never be alone.

Partners join both hands and with right feet side by side they swing using the "buzz-step"—done by marking time with the right foot while pushing with the left as if on a scooter.

CALL:

First couple out to the couple on the right,
Have a good look at the Northern Lights,

First couple walk out and stand directly in front of second couple.
Both couples look up at the sky.

Into the Igloo by the door;

Second couple makes an arch with joined inside hands and first couple walk under the arch. They don't turn around.

Clap your hands and clap all four,

These two couples clap hands four times.

Out of the Igloo into the ring,

First couple backs into the ring.

Give your partner a great big swing!

First couple swings in the centre of the set.

\- - - - - - - - - - -

Now on to the next couple on the right, (etc.)

First couple walk out and stand directly in front of third couple. The figure is repeated.

First couple repeat the figure with fourth couple.

Now on to the last couple on the right, (etc.)

Now the dance has been completed once. If you wish to give each couple a turn to visit around the set, call the introduction once more and repeat the whole call for the second couple—"Second couple out to the couple on the right. . ." Then have the third and fourth couples go through the dance.

TAKE A LITTLE PEEK

Music: *Soldier's Joy* (or other 4/4 time).
Record: Victor 36 403

INTRODUCTION:

Allemande left to your corners all,

Corners face, join left hands and walk once around each other, back to place.

Right to your partner and grand chain all,

Partners face, join right hands and pass each other on the right. Each gives the left hand to the next person, passing them on the left, then the right hand to the next and so on all the way around until partners meet at their original position. Girls move to the right (clockwise) and boys to the left.

(Patter call to give time for the figure.)
Honour your partner and pass her by,
Wink at the next one on the sly,
Bow to the next as you go by.

Swing your own and don't be shy,
(patter)
All swing out and roll them around,
Swing the girl in the calico gown.

Partners join both hands and with right feet side by side they swing using the "buzz step"—marking time with the right foot and pushing with the left as on a scooter.

CALL:

First couple lead to the right,

First couple walk and stand directly in front of the second couple.

Go 'round that couple, take a little peek,

The first couple drop hands, the girl moves to her left and the boy to his right. They peek at each other around behind the second couple.

Back to the centre and swing so sweet,

First couple moves back into the set and swings twice around.

Around the couple and peek once more,

Back to the centre and swing all four.
(patter) Swing all four in the middle of the floor, Swing..!

(As before) The two couples who have been dancing the figure, swing.

Repeat above figure with the third couple.

First couple lead on to the next,

First couple lead on to the last.

Repeat the figure with fourth couple.

The introduction may be used before each of the remaining three couples go through the dance. It may also be used as a conclusion.

FOLK DANCES

PATTYCAKE POLKA

Music: *Brown Jug* or *Jingle Bells*
Record: *World of Fun,* M 107 or Victor 29 750

Formation: Partners with both hands joined face in a double circle. The girls are in the outside circle. The boys have their backs to the centre. Instructions are given for the boys' part, the girls move on the opposite foot.

Measures:

1 – 2 Boy touches left heel forward and then left toe forward. Repeat.

3 – 4 Four slide steps around the circle, beginning on the boy's left foot and moving counter-clockwise.

5 – 6 Boy touches right heel forward and then right toe forward. Repeat.

7 – 8 Four slide steps beginning on the boy's right foot and moving clockwise.

Partners drop hands and remain facing.

9 – 10 Clap right hands with each other three times, quickly. Clap left hands with each other three times.

11 – 12 Clap both hands with each other three times. Clap own knees three times.

13 – 14 Partners join right hands and turn once around each other.

15 – 15 The girls do not move as the boys in the inside circle walk forward to the next girl. With the new partners the dance is repeated.

IRISH WASHERWOMAN

Music: *Irish Washerwoman*
Record: *World of Fun,* M 103 or Victor 20 1830

Formation: Single circle of partners with hands joined face the centre of the circle. The girls are on the right of their partners.

Measures:

1 – 2 Everyone takes four steps forward toward the centre.

3 – 4 Everyone takes four steps back to place.

5 – 6 Girls take four steps forward.

7 – 8 Girls take four steps back to place.

9 – 10 Boys take four steps forward.

11 – 12 Boys turn to their left and take four steps toward the girl who was on the left.

13 – 16 The new partners join both hands and swing. Each boy puts his new partner on his right and everyone joins hands in a single circle to repeat the dance.

CHIMES OF DUNKIRK (a French peasant dance)

Music: *Chimes of Dunkirk*
Record: *World of Fun,*M 105

Formation: Double circle of partners facing. The girls are in the outside circle, the boys have their backs to the centre.

Measures:

1 – 8 All clap own hands three times.
All stamp three times beginning on the left foot.
Partners join hands and turn once around each other.

9 – 16 Partners join right hands and balance forward and back—step toward each other on the left foot, bring the right foot up beside the left and bring weight forward on toes. Step back to place on the right and bring left foot back beside right. Repeat.

Partners join both hands and turn once around each other. The girls remain in this position while the boys in the inside circle move forward to face a new partner.

The dance is repeated until original partners meet again.

CHAPTER XII

LISTENING TO MUSIC

The one contribution that children can be counted upon to make to the summer's fun in a playground is NOISE. There will come a day when any more of this commodity will be just too much. How about having on hand a few records, a story or two about the records, a portable player and a few hearing ears?

The most difficult step in introducing "Listening to Music" into your program will be to keep the audience quietly seated. Success will depend on your skill as leader or supervisor.

First of all, a few DON'Ts:

DON'T bring along your own favourite jazz records—not at first.

DON'T bring lengthy pieces—children will not sit for long.

DON'T be afraid to try out so-called "music appreciation". There is no trick to telling a story about music and many modern recordings have the story told on the record. There are story-aids available in most local libraries.

DON'T play too many records at a sitting especially the first time. It is better to have the children ask for more than to have them bored.

Now for the DO's:

DO play the records over several times for your own benefit so as to become familiar with the themes.

DO sit quietly yourself as an example to the young folk.

DO let the children suggest pieces—many of them have favorites. Occasionally a child might be the story-teller.

Perhaps you should start with a RHYTHM number, such as a march, with everybody keeping time in his own way. Then change to another rhythm, such as a waltz, and see what happens to the individual effort at rhythm. The next step should be MELODY, using a very simple folk song or game to begin with. A more complicated, but not difficult, record could follow. By this time the children may have developed stories about the music in their own minds and these would be interesting for the group to hear. By all the laws of music appreciation the instruments of the orchestra, individually and collectively, should be the next step. However, unless your group is responsive, this phase would be better omitted.

Again, the initial step, that of getting the audience to sit down and quietly listen, is the difficult part of the whole project. After that hurdle has been taken, the period of listening to music may well become one of the most pleasant of the day.

SOME RECORDS CHILDREN WILL LIKE

MUSIC LISTENING

Peer Gynt Suites 1 & 2	Richmond B 19010
Nutcracker Suite	B 19065
A Child's Introduction to the Orchestra	Golden GLP 1
The Sorcerer's Apprentice	Capitol J 3253
Sparky's Magic Piano	J 3254
Rusty in Orchestraville	J 3255
Happy Instruments	Columbia CL 1026
Peter and the Wolf	Capitol G 7211
Carnival of Animals	Angel 35135

FOLK SONGS AND CAMPING SONGS

Pueblo Indians (in story, song, dance)	Folkways FC 7220
Flathead Indian Music (12")	FE 4445
Songs to Grow On, Vol. 1 (activity songs)	FC 7005
More Songs to Grow On (Alan Mills)	FC 7009
Birds, Beasts, Bugs, and Little Fishes	FC 7010
Birds, Beasts, Bugs, and Bigger Fishes	FC 7011
Folk Songs for Young Folk, Vol. 1	FC 7021
Folk Songs for Young Folk, Vol. 2	FC 7022
Activity Songs for Kids	FC 7023
Camp Songs	FC 7028
Folk Songs for Camp	FC 7030

STORIES

Peter Rabbit, Goldilocks, etc.	Camden CAL 1001
Little Engine that Could, Winnie the Pooh	CAL 1008
Peter Pan, Alice in Wonderland	CAL 1009
Hansel and Gretel	CAL 1024
A Treasury of Great Stories	Colpix CP 206
Jack and the Beanstock, Rumplestiltskin	Columbia HL 9510
Treasure Island, King Arthur	Riverside RLP 1446
Ali Baba and the 40 Thieves, Sinbad the Sailor	RLP 1451
Little Indian Drum, Hiawatha, Pony Express	Young People YP 15006
Sleeping Beauty, Cinderella	YP 6001
Happy Stories for Gloomy Days	Vocalion VL 3659

MUSICAL SPECIAL EVENTS

The "special events" are the highlights of the playground week. The children look forward to them and like to help in the planning of each event. They are especially pleased if the event is one to which their parents and friends can be invited.

Here is a list of musical special events:

- Community sing-songs with parents and friends.
- Choral festival with other playgrounds
- A "Fun with Music" program
- Folk dance day
- Pageant – "Canada Sings"
- Noon-hour "sings" or "record sessions"
- Music Fair
- Visits by music teachers
- A playground theme song
- Band concerts – rhythm or "sweet wind"
- A "kazoo" or "hum-a-tone" band
- Musical scrapbooks
- Radio program listenings – jazz and classical
- An operetta – it might even be original
- Create to music – finger painting or crayon drawing
- Cowboy barbecue – sing all the old "westerns"
- Dixie campfire – with Stephen Foster and others
- Sing for the shut-ins, hospitals and homes for the aged

ACKNOWLEDGMENTS

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